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CHARACTER SKETCHES OF ROMANCE, FICTION AND THE DRAMA : : : :

A REVISED AMERICAN EDITION
OF THE READER'S HANDBOOK

BY

THE REV. E. benezer COBHAM BREWER, LL.D.

EDITED BY
MARION HARLAND

VOLUME II

388955
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NEW YORK SELMAR HESS PUBLISHER
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PHOTOGRAVURES PRINTED ON THE
HESS PRESS.

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CHARACTER SKETCHES OF ROMANCE, FICTION, AND THE DRAMA.

CAS'SIO (*Michael*), a Florentine, lieutenant in the Venetian army under the command of Othello. Simple-minded but not strong-minded, and therefore easily led by others who possessed greater power of will. Being overcome with wine, he engaged in a street-brawl, for which he was suspended by Othello, but Desdemona pleaded for his restoration. Iago made capital of this intercession to rouse the jealousy of the Moor. Cassio's "almost" wife was Bianca, his mistress.—Shakespeare, *Othello* (1611).

"Cassio" is brave, benevolent, and honest, ruined only by his want of stubbornness to resist an insidious invitation. Dr. Johnson.

Cassiope'ia, wife of Ce'pheus (2 *syl.*) king of Ethiopia, and mother of Androm'eda. She boasted herself to be fairer than the sea-nymphs, and Neptune, to punish her, sent a huge sea-serpent to ravage her husband's kingdom. At death she was made a constellation, consisting of thirteen stars, the largest of which form a "chair" or imperfect W.

. . . had you been
Sphered up with Cassiopeia.
Tennyson, *The Princess*, iv.

Cassius, instigator of the conspiracy against Julius Cæsar, and friend of Brutus. —Shakespeare, *Julius Cæsar* (1607).

Brutus. The last of all the Romans, fare thee well!
It is impossible that ever Rome
Should breed thy fellow. Friends, I owe more tears
To this dead man than you shall see me pay.
I shall find time, Cassius, I shall find time.
Act v. sc. 3.

Charles Mayne Young trod the boards with freedom. His conutenance was equally well adapted for the expression of pathos or of pride; thus in such parts as "Hamlet," "Beverley," "The Stranger," "Pierre," "Zanga," and "Cassius," he looked the men he represented.—Rev. J. Young, *Life of C. M. Young.*

⁂ "Hamlet" (Shakespeare); "Beverley" (*The Gamester*, Moore); "The Stranger" (B. Thompson); "Pierre" (*Venice Preserved*, Otway); "Zanga" (*Revenge*, Young).

Casta'lio, son of lord Acasto, and Polydore's twin-brother. Both the brothers loved their father's ward, Monim'ia "the orphan." The love of Polydore was dishonorable love, but Castalio loved her truly and married her in private. On the bridal night Polydore by treachery took his brother's place, and next day, when Monimia discovered the deceit which had been practised on her, and Polydore heard that Monimia was really married to his brother, the bride poisoned herself, the adulterer ran upon his brother's sword, and the husband stabbed himself.—Otway, *The Orphan* (1680).

Casta'ra, the lady addressed by Wm. Habington in his poems. She was Lucy Herbert (daughter of Wm. Herbert, first lord Powis), and became his wife. (Latin, *casta*, "chaste.")

> If then, Castara, I in heaven nor move,
> Nor earth, nor hell, where am I but in love?
> W. Habington, *To Castara* (died 1654).

The poetry of Habington shows that he possessed . . . a real passion for a lady of birth and virtue, the "Castara" whom he afterwards married.—Hallam.

Cas'tlewood (*Beatrix*), the heroine of *Esmond*, a novel by Thackeray, the "finest picture of splendid lustrous physical beauty ever given to the world."

Cas'tor (*Steph'anos*), the wrestler.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Castor, of classic fable, is the son of Jupiter and Leda, and twin-brother of Pollux. The brothers were so attached to each other that Jupiter set them among the stars, where they form the constellation *Gemini* ("the twins"). Castor and Pollux are called the *Dios'curi* or "sons of Dios," *i.e.* Jove.

Cas'triot (*George*), called by the Turks "Scanderbeg" (1404–1467). George Castriot was son of an Albanian prince, delivered as a hostage to Amurath II. He won such favor from the sultan that he was put in command of 5000 men, but abandoned the Turks in the battle of Mora'va (1443).

> This is the first dark blot
> On thy name, George Castriot.
> Longfellow, *The Wayside Inn* (an interlude).

Castruc'cio Castraca'ni's Sword. When Victor Emmanuel II. went to Tuscany, the path from Lucca to Pistoia was strewed with roses. At Pistoia the orphan heirs of Pucci'ni met him, bearing a sword, and said, "This is the sword of Castruccio Castracani, the great Italian soldier, and head of the Ghibelines in the fourteenth century. It was committed to our ward and keeping till some patriot should arise to deliver Italy and make it free." Victor Emmanuel, seizing the hilt, exclaimed, "*Questa è per me!*" ("This is for me.") —E. B. Browning, *The Sword of Castruccio Castracani.*

Cas'yapa. The father of the immortals, who dwells in the mountain called Hemacû'ta or Himakoot, under the Tree of Life, is called "Casyapa." Southey, *Curse of Kehama.* Canto vi. (1809).

Cateucla'ni, called *Catieuchla'ni* by Ptolemy, and *Cassii* by Richard of Cirencester. They occupied Buckinghamshire, Bedfordshire, and Hertfordshire. Drayton refers to them in his *Polyolbion*, xvi.

Catgut (*Dr.*), a caricature of Dr. Arne in *The Commissary*, by Sam. Foote (1765).

Cath'arine, queen-consort of Charles II.; introduced by sir W. Scott in *Peveril of the Peak.* (See CATHERINE, and also under the letter K.)

Cath'arine (*St.*) of Alexandria (fourth century), patron saint of girls and virgins generally. Her real name was Dorothea; but St. Jerome says she was called Catharine from the Syriac word *Kethar* or *Kathar*, "a crown," because she won the triple crown of martyrdom, virginity, and

Catarina

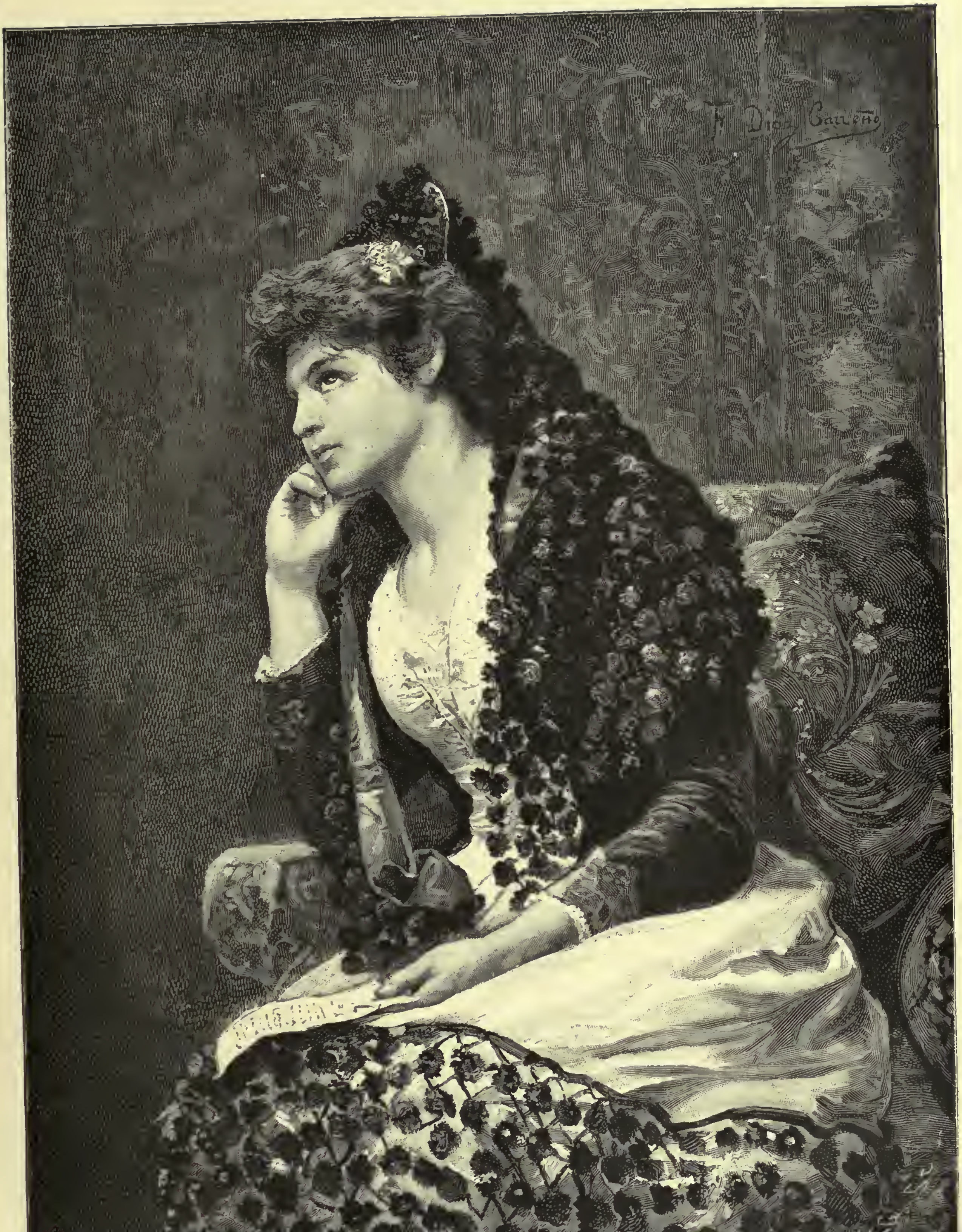
DYING in his absence abroad, and referring to the poem in which he had recorded the sweetness of her eyes.

On the door you will not enter,
I have gazed too long—Adieu!
Hope withdraws her peradventure,
Death is near me—and not you.
Come, O lover,
Close and cover
These poor eyes you called, I ween,
"Sweetest eyes were ever seen."

O my poet! O my prophet!
When you praised their sweetness so,
Did you think, in singing of it,
That it might be near to go?
Had you fancies,
From their glances,
That the grave would quickly screen
"Sweetest eyes were ever seen"?

Will you come, when I'm departed,
Where all-sweetnesses are hid;
Where thy voice, my tenderhearted,
Will not lift up either lid?
Cry, O lover,
Love is over!
Cry beneath the cypress green—
"Sweetest eyes were ever seen!"

E. B. Browning's "Catarina to Camoens."



CATARINA.

wisdom. She was put to death on a wheel, November 25, which is her *fête* day.

To braid St. Catharine's hair means "to live a virgin."

> Thou art too fair to be left to braid St. Catharine's tresses.
> Longfellow, *Evangeline* (1848).

Cath'ba, son of Torman, beloved by Morna, daughter of Cormac king of Ireland. He was killed out of jealousy by Duchô'mar, and when Duchômar told Morna and asked her to marry him she replied, "Thou art dark to me, Duchômar; cruel is thine arm to Morna. Give me that sword, my foe;" and when he gave it, she "pierced his manly breast," and he died.

> Cathba, young son of Torman, thou art of the love of Morna. Thou art a sunbeam in the day of the gloomy storm.—Ossian, *Fingal*, i.

Cath'erine, wife of Mathis, in *The Polish Jew*, by J. R. Ware.

Catherine, the somewhat uninteresting heroine of *Washington Square*, by Henry James, a commonplace creature made more commonplace by the dull routine of wealthy respectability (1880).

Catherine (*The countess*), usually called "The Countess," falls in love with Huon, a serf, her secretary and tutor. Her pride revolts at the match, but her love is masterful. When the duke her father is told of it, he insists on Huon's marrying Catherine, a freed serf, on pain of death. Huon refuses to do so till the countess herself entreats him to comply. He then rushes to the wars, where he greatly distinguishes himself, is created prince, and learns that his bride is not Catherine the quondam serf, but Catherine the duke's daughter.—S. Knowles, *Love* (1840).

Cath'erine of Newport, the wife of Julian Avenel (2 *syl.*).—Sir W. Scott, *The Monastery* (time, Elizabeth). (See CATHARINE, and under K.)

Cath'leen, one of the attendants on Flora M'Ivor.—Sir W. Scott, *Waverley* (time, George II.).

Cath'lin of Clu'tha, daughter of Cathmol. Duth-Carmor of Cluba had slain Cathmol in battle, and carried off Cathlin by force, but she contrived to make her escape and craved aid of Fingal. Ossian and Oscar were selected to espouse her cause, and when they reached Rathcol (where Duth-Carmor lived), Ossian resigned the command of the battle to his son Oscar. Oscar and Duth-Carmor met in combat, and the latter fell. The victor carried the mail and helmet of Duth-Carmor to Cathlin, and Cathlin said, "Take the mail and place it high in Selma's hall, that you may remember the helpless in a distant land."—Ossian, *Cathlin of Clutha.*

Cath'mor, younger brother of Cair'bar ("lord of Atha"), but totally unlike him. Cairbar was treacherous and malignant; Cathmor high-minded and hospitable. Cairbar murdered Cormac king of Ireland, and having inveigled Oscar (son of Ossian) to a feast, vamped up a quarrel, in which both fell. Cathmor scorned such treachery. Cathmore is the second hero of the poem called *Tem'ora*, and falls by the hand of Fingal (bk. viii.).

> Cathmor, the friend of strangers, the brother of red-haired Cairbar. Their souls were not the same. The light of heaven was in the bosom of Cathmor. His towers rose on the banks of Atha; seven paths led to his halls; seven chiefs stood on the paths and called strangers to the feast. But Cathmor dwelt in the wood, to shun the voice of praise.—Ossian, *Temora*, i.

Cath'olic (*The*).

Alfonso I. of Asturias, called by Gregory III. *His Catholic Majesty* (693, 739–757).

Ferdinand II. of Ar'agon, husband of Isabella. Also called *Rusé,* "the wily" (1452, 1474–1516).

Isabella wife of Ferdinand II. of Aragon, so called for her zeal in establishing the Inquisition (1450, 1474–1504).

Catholic Majesty (*Catholica Majestad*), the special title of the kings of Spain. It was first given to king Recared (590) in the third Council of Toledo, for his zeal in rooting out the "Arian heresy."

> Cui a Deo æternum meritum nisi vero Catholico Recaredo regi? Cui a Deo æterna corona nisi vero orthodoxo Recaredo regi?—*Gregor. Mag.*, 127 and 128.

But it was not then settled as a fixed title to the kings of Spain. In 1500 Alexander VI. gave the title to Ferdinand V. king of Aragon and Castile, and from that time it became annexed to the Spanish crown.

> Ab Alexandro pontifice Ferdinandus "Catholici" cognomentum accepit in posteros cum regno transfusum stabili possessione. Honorum titulos principibus dividere pontificibus Romanis datur.—Mariana, *De Rebus Hesp.*, xxvi. 12; see also vii. 4.

Ca'thos, cousin of Madelon, brought up by her uncle Gor'gibus, a plain citizen in the middle rank of life. These two silly girls have had their heads turned by novels, and thinking their names commonplace, Cathos calls herself Aminta, and her cousin adopts the name of Polix'ena. Two gentlemen wish to marry them, but the girls consider their manners too unaffected and easy to be "good style," so the gentlemen send their valets to represent the "marquis of Mascarille" and the "viscount of Jodelet." The girls are delighted with these "distinguished noblemen;" but when the game has gone far enough, the masters enter, and lay bare the trick. The girls are taught a useful lesson, without being involved in any fatal ill consequences.—Molière, *Les Précieuses Ridicules* (1659).

Cathul'la, king of Inistore (*the Orkneys*) and brother of Coma'la (*q.v.*). Fingal, on coming in sight of the palace, observed a beacon-flame on its top as signal of distress, for Frothal king of Sora had besieged it. Fingal attacked Frothal, engaged him in single combat, defeated him, and made him prisoner.—Ossian, *Carrick-Thura.*

Cat'iline (3 *syl.*), a Roman patrician, who headed a conspiracy to overthrow the Government, and obtain for himself and his followers all places of power and trust. The conspiracy was discovered by Cicero. Catiline escaped and put himself at the head of his army, but fell in the battle after fighting with desperate daring (B.C. 62). Ben Jonson wrote a tragedy called *Catiline* (1611), and Voltaire, in his *Rome Sauvée,* has introduced the conspiracy and death of Catiline (1752).

Ca'to, the hero and title of a tragedy by J. Addison (1713). Disgusted with Cæsar, Cato retired to U'tica (in Africa), where he had a small republic and mimic senate; but Cæsar resolved to reduce Utica as he had done the rest of Africa, and Cato, finding resistance hopeless, fell on his own sword.

> Tho' stern and awful to the foes of Rome,
> He is all goodness. Lucia, always mild,
> Compassionate, and gentle to his friends;
> Filled with domestic tenderness.
>
> Act v. 1.

> When Barton Booth [1713] first appeared as "Cato," Bolingbroke called him into his box and gave him fifty guineas for defending the cause of liberty so well against a perpetual dictator.—*Life of Addison.*

He is a Cato, a man of simple habits,

severe morals, strict justice, and blunt speech, but of undoubted integrity and patriotism, like the Roman censor of that name, the grandfather of the Cato of Utica, who resembled him in character and manners.

Cato and Hortens'ius. Cato of Utica's second wife was Martia daughter of Philip. He allowed her to live with his friend Hortensius, and after the death of Hortensius took her back again.

> [*Sultans*] don't agree at all with the wise Roman,
> Heroic, stoic Cato, the sententious,
> Who lent his lady to his friend Hortensius.
> Byron, *Don Juan*, vi. 7 (1821).

Catul'lus. Lord Byron calls Thomas Moore the "British Catullus," referring to a volume of amatory poems published in 1808, under the pseudonym of "Thomas Little."

> 'Tis Little! young Catullus of his day,
> As sweet but as immoral as his lay.
> Byron, *English Bards and Scotch Reviewers* (1809).

The Oriental Catullus, Saadi or Sadi, a Persian poet. He married a rich merchant's daughter, but the marriage was an unhappy one. His chief works are *The Gulistan* (or "garden of roses") and *The Bostan* (or "garden of fruits") (1176–1291).

Cau'dle (*Mrs. Margaret*), a curtain lecturer, who between eleven o'clock at night and seven the next morning delivered for thirty years a curtain lecture to her husband Job Caudle, generally a most gentle listener; if he replied she pronounced him insufferably rude, and if he did not he was insufferably sulky.—Douglas Jerrold, *Punch* ("The Caudle Papers").

Cau'line (*Sir*), a knight who served the wine to the king of Ireland. He fell in love with Christabelle (3 *syl.*), the king's daughter, and she became his troth-plight wife, without her father's knowledge. When the king knew of it, he banished sir Cauline (2 *syl.*). After a time the Soldain asked the lady in marriage, but sir Cauline challenged his rival and slew him. He himself, however, died of the wounds he had received, and the lady Christabelle, out of grief, "burst her gentle hearte in twayne."—Percy's *Reliques*, I. i. 4.

Cau'rus, the stormy west-north-west wind; called in Greek *Argestês.*

> The ground by piercing Caurus seared.
> Thomson, *Castle of Indolence*, ii. (1748).

Caustic, of the *Despatch* newspaper, was the signature of Mr. Serle.

Christopher Caustic, the pseudonym of Thomas Green Fessenden, author of *Terrible Tractoration*, a Hudibrastic poem (1771–1837).

Caustic (*Colonel*), a fine gentleman of the last century, very severe on the degeneracy of the present race.—Henry Mackenzie, in *The Lounger.*

Ca'va, or *Florida*, daughter of St. Julian. It was the violation of Cava by Roderick that brought about the war between the Goths and the Moors, in which Roderick was slain (A.D. 711).

Cavalier (*The*). Eon de Beaumont, called by the French *Le Chevalier d'Eon* (1728–1810). Charles Breydel, the Flemish landscape painter (1677–1744). Francisco Cairo, the historian, called *El Chavaliere del Cairo* (1598–1674). Jean le Clerc, *Le Chevalier* (1587–1633). J. Bapt. Marini, the Italian poet, called *Il Cavaliere* (1569–1625). Andrew Michael Ramsay (1686–1743).

⁂ James Francis Edward Stuart, the

"Old Pretender," was styled *Le Chevalier de St. George* (1688–1765). Charles Edward, the "Young Pretender," was styled *The Bonnie Chevalier* or *The Young Cavalier* (1720–1788).

Cavall′, "king Arthur's hound of deepest mouth."—Tennyson, *Idylls of the King* ("Enid").

Cav′endish, author of *Principles of Whist*, and numerous guide-books on games, as *Bézique, Piquet, Écarté, Billiards,* etc. Henry Jones, editor of "Pastimes" in *The Field* and *The Queen* newspapers (1831–).

Cax′on (*Old Jacob*), hairdresser of Jonathan Oldbuck ("the antiquary") of Monkbarns.

Jenny Caxon, a milliner; daughter of Old Jacob.—Sir W. Scott, *The Antiquary* (time, George III.).

Caxton (*Pisistrătus*), Edward George Earle Lytton Bulwer Lytton, baron Lytton, author of *My Novel* (1853); *What will He do with it?* (1859); *Caxtoniania* (1863); *The Boatman* (1864).

Cecil, the hero of a novel so called by Mrs. Gore (1790–1861).

Cecil Dreeme, *alias* Clara Denman. The young woman assumes a man's dress and character, and sustains it so well as to deceive those dearest to her. She is kidnapped and in danger of death, and her rescuers discover the truth.—Theodore Winthrop, *Cecil Dreeme* (1861).

Cecilia, belle of the village in which H. W. Longfellow's Kavanagh is the clergyman. She wins his affections easily, unconsciously becoming the rival of her dearest friend (1872).

Cecilia (*St.*), the patroness of musicians and "inventor of the organ." The legend says that an angel fell in love with Cecilia for her musical skill, and nightly brought her roses from paradise. Her husband saw the angel visitant, who gave to both a crown of martyrdom.

> Thou seem'st to me like the angel
> That brought the immortal roses
> To St. Cecilia's bridal chamber.
> Longfellow, *The Golden Legend.*

Ce′dric, a thane of Rotherwood, and surnamed "the Saxon."—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Cel′adon and Ame′lia, lovers of matchless beauty, and most devoted to each other. Being overtaken by a thunderstorm, Amelia became alarmed, but Celadon, folding his arm about her, said, "'Tis safety to be near thee, sure;" but while he spoke, Amelia was struck by lightning and fell dead in his arms.—Thomson, *The Seasons* ("Summer," 1727).

Cele′no or Celæ′no, chief of the harpies.

> There on a craggy stone
> Celeno hung, and made his direful moan.
> Giles Fletcher, *Christ's Triumph* [*on Earth*] (1610).

Ce′lia, daughter of Frederick the usurping duke, and cousin of Ros′alind, daughter of the banished duke. When Rosalind was driven from her uncle's court, Celia determined to go with her to the forest of Arden to seek out the banished duke, and for security's sake Rosalind dressed in boy's clothes and called herself "Gan′ymede," while Celia dressed as a peasant girl and called herself "Aliēna." When they reached Arden they lodged for a time in a shepherd's hut, and Oliver de Boys was sent to tell them that his brother Orlando was hurt and could not come to the hut as usual Oliver and Celia fell in love with each other, and their wedding-day was fixed. Ganymede resumed the dress of Rosalind, and the two brothers married at the same time.—Shakespeare, *As You Like It* (1598).

Ce'lia, a girl of sixteen, in Whitehead's comedy of *The School for Lovers.* It was written expressly for Mrs. Cibber, daughter of Dr. Arne.

Mrs. Cibber was at the time more than fifty years old, but the uncommon symmetry and exact proportion in her form, with her singular vivacity, enabled her to represent the character of "Celia" with all the juvenile appearance marked by the author.—Percy, *Anecdotes.*

Ce'lia, a poetical name for any lady-love: as "Would you know my Celia's charms . . .?" Not unfrequently Streph'on is the wooer when Celia is the wooed. Thomas Carew calls his "sweet sweeting" Celia; her real name is not known.

Ce'lia (*Dame*), mother of Faith, Hope, and Charity. She lived in the hospice called Holiness. (Celia is from the Latin, *cœlum*, "heaven.")—Spenser, *Faëry Queen*, i. 10 (1590).

Celia Shaw, a gentle-hearted mountain girl who, learning that her father and his clan intend to "clean out" a family fifteen miles up the mountain, steals out on a snowy night and makes her way to their hut to warn them of their danger. She takes cold on the fearful journey, and dies of consumption.—Charles Egbert Craddock, *In the Tennessee Mountains* (1884).

Célimène (3 *syl.*), a coquette courted by Alceste (2 *syl.*) the "misanthrope" (a really good man, both upright and manly, but blunt in behavior, rude in speech, and unconventional). Alceste wants Célimène to forsake society and live with him in seclusion; this she refuses to do, and he replies, as you cannot find, "tout en moi, comme moi tout en vous, allez, je vous refuse." He then proposes to her cousin Eliante (3 *syl.*), but Eliante tells him she is already engaged to his friend Philinte (2 *syl.*), and so the play ends.—Molière, *Le Misanthrope* (1666).

"Célimène" in Molière's *Les Précieuses Ridicules* is a mere dummy. She is brought on the stage occasionally towards the end of the play, but never utters one word, and seems a supernumerary of no importance at all.

Celin'da, the victim of count Fathom's seduction.—Smollett, *Count Fathom* (1754).

Cel'lide (2 *syl.*), beloved by Valentine and his son Francisco. The lady naturally prefers the younger man.—Beaumont and Fletcher, *Mons. Thomas* (1619).

Celtic Homer (*The*), Ossian, said to be of the third century.

If Ossian lived at the introduction of Christianity, as by all appearances he did, his epoch will be the latter end of the third and beginning of the fourth century.

The "Caracul" of Fingal, who is no other than Caracalla (son of Seve'rus emperor of Rome), and the battle fought against Caros or Carausius . . . fix the epoch of Fingal to the third century, and Irish historians place his death in the year 283. Ossian was Fingal's son.—*Era of Ossian.*

Cenci. Francesco Cenci was a most profligate Roman noble, who had four sons and one daughter, all of whom he treated with abominable cruelty. It is said that he assassinated his two elder sons and debauched his daughter Beatrice. Beatrice and her two surviving brothers, with Lucretia (their mother), conspired against Francesco and accomplished his death, but all except the youngest brother perished on the scaffold, September 11, 1501.

It has been doubted whether the famous portrait in the Barberini palace at Rome is really of Beatrice Cenci, and even whether Guido Reni was the painter.

Percy B. Shelley wrote a tragedy called *The Cenci* (1819).

Cenimag'ni, the inhabitants of Norfolk, Suffolk, and Cambridge.—Cæsar, *Commentaries.*

Centaur (*The Blue*), a human form from the waist upwards, and a goat covered with blue shag from the waist downwards. Like the Ogri, he fed on human flesh.

> "Shepherds," said he, "I am the Blue Centaur. If you will give me every third year a young child, I promise to bring a hundred of my kinsmen and drive the Ogri away." . . . He [*the Blue Centaur*] used to appear on the top of a rock, with his club in one hand . . . and with a terrible voice cry out to the shepherds, "Leave me my prey, and be off with you!"—Comtesse d'Aunoy, *Fairy Tales* ("Princess Carpillona," 1682).

Cen'tury White, John White, the nonconformist lawyer. So called from his chief work, entitled *The First Century of Scandalous, Malignant Priests, etc.* (1590–1645).

Ce'phal (Greek, *Kephalê*), the Head personified, the "acropolis" of *The Purple Island*, fully described in canto v. of that poem, by Phineas Fletcher (1633).

Ceph'alus (in Greek, *Kephălos*). One day, overcome with heat, Cephalus threw himself on the grass, and cried aloud, "Come, gentle Aura, and this heat allay!" The words were told to his young wife Procris, who, supposing Aura to be some rival, became furiously jealous. Resolved to discover her rival, she stole next day to a covert, and soon saw her husband come and throw himself on the bank, crying aloud, "Come, gentle Zephyr; come, Aura, come, this heat allay!" Her mistake was evident, and she was about to throw herself into the arms of her husband, when the young man, aroused by the rustling, shot an arrow into the covert, supposing some wild beast was about to spring on him. Procris was shot, told her tale, and died.—Ovid, *Art of Love*, iii.

(Cephalus loves Procris, *i.e.* "the sun kisses the dew." Procris is killed by Cephalus, *i.e.* "the dew is destroyed by the rays of the sun.")

Ceras'tes (3 *syl.*), the horned snake. (Greek, *keras*, "a horn.") Milton uses the word in *Paradise Lost*, x. 525 (1665).

Cerberus, a dog with three heads, which keeps guard in hell. Dantê places it in the third circle.

> Cerberus, cruel monster, fierce and strange,
> Through his wide threefold throat barks as a dog . . .
> His eyes glare crimson, black his unctuous beard,
> His belly large, and clawed the hands with which
> He tears the spirits, flays them, and their limbs
> Piecemeal disparts.
>
> Dantê, *Hell*, vi. (1300, Cary's translation).

Cer'don, the boldest of the rabble leaders in the encounter with Hu'dibras at the bear-baiting. The original of this character was Hewson, a one-eyed cobbler and preacher, who was also a colonel in the Rump army.—S. Butler, *Hudibras*, i. 2 (1663).

Ceres (2 *syl.*), the Fruits of Harvest personified. In classic mythology Cerês means "Mother Earth," the protectress of fruits.

Ceres, the planet, is so called because it was discovered from the observatory of Palermo, and Cerês is the tutelar goddess of Sicily.

Cer′imon, a physician of Ephesus, who restored to animation Thaisa, the wife of Per′iclês, prince of Tyre, supposed to be dead.—Shakespeare, *Pericles Prince of Tyre* (1608).

Chab′ot (*Philippe de*), admiral of France, governor of Bourgoyne and Normandy under François I. Montmorency and the cardinal de Lorraine, out of jealousy, accused him of malversation. His faithful servant Allegre was put to the rack to force evidence against the accused, and Chabot was sent to prison because he was unable to pay the fine levied upon him. His innocence, however, was established by the confession of his enemies, and he was released; but disgrace had made so deep an impression on his mind that he sickened and died. This is the subject of a tragedy entitled *The Tragedy of Philip Chabot, etc.*, by George Chapman and James Shirley.

Chad′band (*The Rev. Mr.*), type of a canting hypocrite "in the ministry." He calls himself "a vessel," is much admired by his dupes, and pretends to despise the "carnal world," but nevertheless loves dearly its "good things," and is most self-indulgent.—C. Dickens, *Bleak House* (1853).

Chaffington (*Mr. Percy*), M.P., a stockbroker.—T. M. Morton, *If I had a Thousand a Year.*

Chalbroth, the giant, the root of the race of giants, including Polypheme (3 *syl.*), Goliath, the Titans, Fierabras, Gargantua, and closing with Pantag′ruel. He was born in the year known for its "week of three Thursdays."—Rabelais, *Pantagruel*, ii. (1533).

Chal′ybes (3 *syl.*), a people on the south shore of the Black Sea, who occupied themselves in the working of iron.

> On the left hand dwell
> The iron-workers called the Chalybês,
> Of whom beware.
> E. B. Browning, *Prometheus Bound* (1850).

Cham, the pseudonym of comte Amédée de Noé, a peer of France, a great wit, and the political caricaturist of *Charivari* (the French *Punch*). The count was one of the founders of the French Republic in 1875. As Cham or Ham was the second son and scapegrace of Noah, so Amédée was the second son and scapegrace of the comte de Noé [*Noah*].

Cham of Literature, (*The Great*), a nickname given to Dr. Samuel Johnson by Smollett in a letter to John Wilkes (1709–1784).

Cham of Tartary, a corruption of Chan or Khan, *i.e.* "lord or prince," as Hoccota Chan. "Ulu Chan" means "great lord," "ulu" being equal to the Latin *magnus*, and "chan" to *dominus* or *imperātor.* Sometimes the word is joined to the name, as Chan-balu, Cara-chan, etc. The Turks have also had their "Sultan Murad chan bin Sultan Selim chan," *i.e. Sultan Murad prince, son of Sultan Selim prince.*—Selden, *Titles of Honor*, vi. 66 (1672).

Cham′berlain (*Matthew*), a tapster, the successor of Old Roger Raine (1 *syl.*).—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Chamont, brother of Monimia "the orphan," and the troth-plight husband of Seri′na (daughter of lord Acasto). He is a soldier, so proud and susceptible that he is forever taking offence, and setting himself up as censor or champion. He fancies his sister Monim′ia has lost her honor, and calls her to task, but finds he is mistaken. He fancies her guardian, old Acasto, has not been sufficiently watchful over her, and draws upon him in his anger, but sees his folly just in time to prevent mischief. He fancies Castalio, his sister's husband, has ill-treated her, and threatens to kill him, but his suspicions are again altogether erroneous. In fact, his presence in the house was like that of a madman with fire-brands in a stack-yard.—Otway, *The Orphan* (1680).

> There are characters in which he [*C. M. Young*] is unrivalled and almost perfect. His "Pierre" [*Venice Preserved*, Otway] is more soldierly than Kemble's; his "Chamont" is full of brotherly pride, noble impetuosity, and heroic scorn.—*New Monthly Magazine* (1822).

Champagne (*Henry earl of*), a crusader.—Sir W. Scott, *The Talisman* (time, Richard I.).

Cham'pernel', a lame old gentleman, the husband of Lami'ra, and son-in-law of judge Vertaigne (2 *syl.*).—Beaumont and Fletcher, *The Little French Lawyer* (1647).

Champion of the Virgin. St. Cyril of Alexandria is so called from his defence of the "Incarnation" or doctrine of the "hypostatic union," in the long and stormy dispute with Nesto'rius bishop of Constantinople.

Champneys (*Sir Geoffry*), a fossilized old country gentleman, who believes in "blue blood" and the "British peerage." Father of Talbot, and neighbor of Perkyn Middlewick, a retired butterman. The sons of these two magnates are fast friends, but are turned adrift by their fathers for marrying in opposition to their wishes. When reduced to abject poverty, the old men go to visit their sons, relent, and all ends happily.

Miss Champneys, sir Geoffry's sister, proud and aristocratic, but quite willing to sacrifice both on the altar of Mr. Perkyn Middlewick, the butterman, if the wealthy plebeian would make her his wife and allow her to spend his money.—H. J. Byron, *Our Boys* (1875).

Talbot Champneys, a swell with few brains and no energy. His name, which is his passport into society, will not find him salt in the battle of life. He marries Mary Melrose, a girl without a penny, but his father wants him to marry Violet the heiress.

Chan'ticleer (3 *syl.*), the cock, in the beast-epic of *Reynard the Fox* (1498), and also in "The Nonne Preste's Tale," told in *The Canterbury Tales*, by Chaucer (1388).

Chaon'ian Bird (*The*), the dove; so called because doves delivered the oracles of Dodōna or Chaon'ia.

> But the mild swallow none with toils infest,
> And none the soft Chaonian bird molest.
> Ovid, *Art of Love*, ii.

Chaonian Food, acorns, so called from the oak trees of Dodōna, which gave out the oracles by means of bells hung among the branches. Beech mast is so called also, because beech trees abounded in the forest of Dodona.

Charalois, son of the marshal of Burgundy. When he was twenty-eight years old his father died in prison at Dijon, for debts contracted by him for the service of the State in the wars. According to the law which then prevailed in France, the body of the marshal was seized by his creditors, and refused burial. The son of Charalois redeemed his father's body by his own, which was shut up in prison in lieu of the marshal's.—Philip Massinger, *The Fatal Dowry* (1632).

(It will be remembered that Milti'adês, the Athenian general, died in prison for debt, and the creditors claimed the body, which they would not suffer to be buried till his son Cimon gave up himself as a hostage.)

Char'egite (3 *syl.*). The Charegite assassin, in the disguise of a Turkish marabout or enthusiast, comes and dances before the tent of Richard Cœur de Lion, and suddenly darting forward, is about to stab the king, when a Nubian seizes his arm, and the king kills the assassin on the spot.—Sir W. Scott, *The Talisman* (time, Richard I.).

Chariclc'ia, the *fiancée* of Theag'enês, in the Greek romance called *The Loves of Theagenês and Charicleia*, by Heliodo'ros bishop of Trikka (fourth century).

Chari'no, father of Angelina. Charino wishes Angelina to marry Clodio, a young coxcomb; but the lady prefers his elder brother Carlos, a young bookworm. Love changes the character of the diffident Carlos, and Charino at last accepts him for his son-in-law. Charino is a testy, obstinate old man, who wants to rule the whole world in his own way.—C. Cibber, *Love Makes the Man* (1694).

Char'lemagne and His Paladins. This series of romances is of French origin, as the Arthurion is Welsh or British. It began with the legendary chronicle in verse, called *Historia de Vita Carola Magni et Rolandi*, erroneously attributed to Turpin archbishop of Rheims (a contemporary of Charlemagne), but probably written two or three hundred years later. The chief of the series are *Huon of Bordeaux*, *Guerin de Monglave*, *Gaylen Rhetore* (in which Charlemagne and his paladins proceed in mufti to the Holy Land), *Miles and Ames*, *Jairdain de Blaves*, *Doolin de Mayence*, *Ogier le Danais*, and *Maugis the Enchanter*.

Charlemagne and the Ring. Pasquier says that Charles le Grand fell in love with a peasant girl [Agatha], in whose society he seemed bewitched, insomuch that all matters of state were neglected by him; but the girl died, to the great joy of all. What, however, was the astonishment of the court to find that the king seemed no less bewitched with the dead body than he had been with the living, and spent all day and night with it, even when its smell was quite offensive. Archbishop Turpin felt convinced there was sorcery in this strange infatuation, and on examining the body, found a ring under the tongue, which he removed. Charlemagne now lost all regard for the dead body; but followed Turpin, with whom he seemed infatuated. The archbishop now bethought him of the ring, which he threw into a pool at Aix, where Charlemagne built a palace and monastery, and no spot in the world had such attractions for him as Aix-la-Chapelle, where "the ring" was buried.—*Recherches de la France*, vi. 33.

Charlemagne and Years of Plenty. According to German legend, Charlemagne appears in seasons of plenty. He crosses the Rhine on a golden bridge, and blesses both corn-fields and vineyards.

> Thou standest, like imperial Charlemagne,
> Upon thy bridge of gold.
> Longfellow, *Autumn.*

Charlemagne not dead. According to legend, Charlemagne was crowned and armed in Odenberg (*Hesse*) or Untersberg, near Saltzburg, till the time of antichrist, when he will wake up and deliver Christendom. (See Barbarossa.)

Charlemagne's Nine Wives: (1) Hamiltrude, a poor Frenchwoman, who bore him several children. (2) Desidera'ta, who was divorced. (3) Hildegarde. (4) Fastrade, daughter of count Rodolph the Saxon. (5) Luitgarde the German. The last three died before him. (6) Maltegarde. (7) Gersuinde the Saxon. (8) Regīna. (9) Adalinda.

Charlemagne's Stature. We are told that Charlemagne was "eight feet high," and so strong that he could "straighten with his hands alone three horseshoes at once." His diet and his dress were both as simple as possible.

Charlemagne's Sword, La Joyeuse.

Charlemagne of Servia, Stephen Dushan.

Charles "the Bold," duke of Burgundy, introduced by sir W. Scott in two novels, viz., *Quentin Durward* and *Anne of Geierstein.* The latter novel contains an account of the battle of Nancy, where Charles was slain.

Charles prince of Wales (called "Babie Charles"), son of James I., introduced by sir W. Scott in *The Fortunes of Nigel.*

Charles "the Good," earl of Flanders. In 1127 he passed a law that whoever married a serf should become a serf: thus if a prince married a serf, the prince would become a serf. This absurd law caused his death, and the death of the best blood in Bruges. —S. Knowles, *The Provost of Bruges* (1836).

Charles II. of England, introduced by sir W. Scott in two novels, viz., *Peveril of the Peak* and *Woodstock.* In this latter he appears first as a gipsy woman, and afterwards under the name of Louis Kerneguy (Albert Lee's page).

Charles IX. of France. Instigated by his mother, Catherine de Medici, he set on foot the massacre of St. Bartholomew (1550-1574).

Charles XII. of Sweden. "Determined to brave the seasons, as he had done his enemies, Charles XII. ventured to make long marches during the cold of the memorable winter of 1709. In one of these marches two thousand of his men died from the cold.

(Planché has an historical drama, in two acts, called *Charles XII.;* and the *Life of Charles XII.*, by Voltaire, is considered to be one of the best written historical works in the French language.)

Charles Edward [Stuart], called "The Chevalier Prince Charles Edward, the Young Pretender," introduced by sir W. Scott in *Redgauntlet* (time, George III.), first as "father Bonaventure," and afterwards as "Pretender to the British crown." He is again introduced in *Waverley* (time, George II.).

Charles Emmanuel, son of Victor Amade'us (4 *syl.*) king of Sardinia. In 1730 his father abdicated, but somewhat later wanted his son to restore the crown again. This he refused to do; and when Victor plotted against him, D'Orme'a was sent to arrest the old man, and he died. Charles was brave, patient, single-minded, and truthful.—R. Browning, *King Victor and King Charles, etc.*

Charles Knollys, an English bridegroom, who falls into a crevasse on his wedding-trip, and is found by his wife in the ice, still young and beautiful in his icy shroud, forty-five years later.—J. S. of Dale (Frederic Jesup Stimson), *Mrs. Knollys* (1888).

Charley, plu. *Charlies,* an old watchman

Charles IX. on the Eve of St. Bartholomew

P. Grotjohann, Artist **H. Gedan, Engraver**

CHARLES IX. of France, infamous in history as having permitted the massacre of St. Bartholomew, was born at St. Germain-en-Laye, June 27th, 1550. He was the second son of Henry II. and Catherine de Medici, and came to the throne by the death of his brother Francis II. in 1560. As he was only ten years old, his mother was appointed regent, and her hatred of the Huguenots was immeasurable. There was constant civil war between the members of the rival faiths, but peace was declared at last, and Coligny, the head of the Protestant party, was welcomed at court. At the same time a marriage was arranged between the Protestant champion, Henry of Navarre, and Margaret, the Queen's sister, and many of the Huguenot leaders came to court to celebrate the reconciliation and to witness the festivities attendant on the royal wedding. This occasion was chosen for the Huguenot massacre that has given the name of the "bloody marriage" to the union of Henry and Margaret. Charles survived the massacre less than two years. Always weak in mind, he became insane, fancying himself pursued by the avenging fates for having consented to the slaughter of his subjects.

CHARLES IX. ON THE EVE OF ST. BARTHOLOMEW.

or "night guardian," before the introduction of the police force by sir Robert Peel, in 1829. So called from Charles I., who extended and improved the police system.

Charley Keene, merry little doctor in *The Grandissimes*, in love with the beaútiful creole girl Clotilde (1880).

Charlie, *alias* "Injin Charlie," *alias* "Old Charlie," a "dark white man" in *Belles Demoiselles' Plantation*, by George W. Cable. "Sunk in the bliss of deep ignorance, shrewd, deaf, and by repute, at least, unmerciful" (1879).

Charlot, a messenger from Liége to Louis XI.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Charlotte, the faithful sweetheart of young Wilmot, supposed to have perished at sea.—Geo. Lillo, *Fatal Curiosity* (1736).

Charlotte, the dumb girl, in love with Leander; but her father, sir Jasper, wants her to marry Mr. Dapper. In order to avoid this hateful alliance, Charlotte pretends to be dumb, and only answers, "Han, hi, han, hon." The "mock doctor" employs Leander as his apothecary, and the young lady is soon cured by "pills matrimoniac." In Molière's *Le Médecin Malgré Lui* Charlotte is called "Lucinde." The jokes in act ii. 6 are verbally copied from the French.—H. Fielding, *The Mock Doctor.*

Charlotte, daughter of sir John Lambert, in *The Hypocrite*, by Is. Bickerstaff (1768); in love with Darnley. She is a giddy girl, fond of tormenting Darnley; but being promised in marriage to Dr. Cantwell, who is fifty-nine, and whom she utterly detests, she becomes somewhat sobered down, and promises Darnley to become his loving wife. Her constant exclamation is "Lud!" In Molière's comedy of *Tartuffe* Charlotte is called "Mariane," and Darnley is "Valère."

Charlotte, the pert maid-servant of the countess Wintersen. Her father was "state coachman." Charlotte is jealous of Mrs. Haller, and behaves rudely to her (see act ii. 3).—Benjamin Thompson, *The Stranger* (1797).

Charlotte, servant to Sowerberry. A dishonest, rough servant-girl, who ill-treats Oliver Twist, and robs her master.—C. Dickens, *Oliver Twist* (1837).

Charlotte, a fugitive slave whose hairbreadth escapes are narrated in J. T. Trowbridge's story of *Neighbor Jackwood* (1857).

Charlotte (*Lady*), the servant of a lady so called. She assumes the airs with the name and address of her mistress. The servants of her own and other households address her as "Your ladyship," or "lady Charlotte;" but though so mighty grand, she is "noted for a plaguy pair of thick legs."—Rev. James Townley, *High Life Below Stairs* (1759).

Charlotte Corday, devoted patriot of the French Revolution. Believing Marat to be the worst enemy of France, she stabbed him in the bath; was arrested and guillotined.

Charlotte Elizabeth, whose surname was Phelan, afterwards Tonna, author of numerous books for children, tales, etc. (1825–1862).

Charlotte Goodchild, a merchant's orphan daughter of large fortune. She is pestered by many lovers, and her guardian gives out that she has lost all her money by the bankruptcy of his house. On this all her suitors but one depart, and that one is sir Callaghan O'Brallaghan, who declares he loves her now as an equal, and one whom he can serve, but before he loved her "with fear and trembling, like a man that loves to be a soldier, yet is afraid of a gun."—C. Macklin, *Love-à-la-mode* (1779).

Charlotte Temple, the daughter of an English gentleman, whose seduction by an officer in the British army, her sad life and lonely death, are the elements of a novel bearing her name, written by "Mrs. Rowson." Charlotte Temple is buried in Trinity church-yard, New York.

Char'mian, a kind-hearted, simple-minded attendant on Cleopatra. After the queen's death, she applied one of the asps to her own arm, and when the Roman soldiers entered the room, fell down dead.—Shakespeare, *Antony and Cleopatra* (1608).

Char'teris (*Sir Patrick*), of Kinfauns, provost of Perth.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Chartist Clergyman (*The*), Rev. Charles Kingsley (1809–1877).

Charyllis, in Spenser's pastoral *Colin Clout's Come Home Again*, is lady Compton. Her name was Anne, and she was the fifth of the six daughters of sir John Spenser of Althorpe, Lancaster, of the noble houses of Spenser and Marlborough. Edmund Spenser dedicated to her his satirical fable called *Mother Hubbard's Tale* (1591). She was thrice married; her first husband was lord Monteagle, and her third was Robert lord Buckhurst (son of the poet Sackville), who succeeded his father in 1608 as earl of Dorset.

No less praiseworthy are the sisters three,
The honor of the noble family
Of which I meanest boast myself to be, . . .
Phyllis, Charyllis, and sweet Amaryllis:
Phyllis the fair is eldest of the three,
The next to her is bountiful Charyllis.
Colin Clout's Come Home Again (1594).

Chaste (*The*), Alfonso II. of Asturias and Leon (758, 791–835 abdicated, died 842).

Chatookee, an Indian bird, that never drinks at a stream, but catches the rain-drops in falling.—*Account of the Baptist Missionaries*, ii. 309.

Less pure than these is that strange Indian bird,
Who never dips in earthly streams her bill,
But, when the sound of coming showers is heard,
Looks up, and from the clouds receives her fill.
Southey, *Curse of Kehama*, xxi. 6 (1809).

Chat'tanach (*M'Gillie*), chief of the clan Chattan.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Chat'terley (*Rev. Simon*), "the man of religion" at the Spa, one of the managing committee.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Chaubert (*Mons.*), Master Chaffinch's cook.—Sir W. Scott, *Peveril of the Peak* (time, George II.).

Chaucer of France, Clément Marot (1484–1544).

Chau'nus, Arrogance personified in *The Purple Island*, by Phineas Fletcher (1633). "Fondly himself with praising he dispraised." Fully described in canto viii. (Greek, *chaunos*, "vain".)

Cheat'ly (2 *syl.*), a lewd, impudent debauchee of Alsatia (Whitefriars). He dares not leave the "refuge" by reason of debt; but in the precincts he fleeces young heirs of entail, helps them to money, and becomes bound for them.—Shadwell, *Squire of Alsatia* (1688).

Charlotte Corday and Marat

Jules Aviat, Artist

◆

MARIE ANNE CHARLOTTE CORDAY D'ARMANS, usually called simply "Charlotte Corday," was born of a noble family of Normandy and was a descendant of the poet Corneille. She was born in 1768, and passed her early years in a convent at Caen, where she was noted for her thoughtfulness and piety. At the time of the French Revolution she entered with ardor into all political questions, was an enthusiastic adherent of the Girondists, and deeply distressed at their proscription in 1793. As Marat was then at the height of his power, she resolved to imitate Judith, and rid her country of the tyrant. She went to Paris, and after many futile attempts to approach Marat, unwillingly resorted to a stratagem, and pretending to be a bearer of dispatches from the provinces, obtained access to his room when he was in the bath, where she stabbed him while he was reading the paper she handed him. For this deed, she was guillotined in July, 1793.

Ponsard's "Charlotte Corday: a tragedy."

CHARLOTTE CORDAY AND MARAT.

Che'bar, the tutelar angel of Mary, sister of Martha and Lazarus of Bethany.—Klopstock, *The Messiah*, xii. (1771).

Ched'eraza'de (5 *syl.*), mother of Hem'junah and wife of Zebene'zer, sultan of Cassimir'. Her daughter having run away to prevent a forced marriage with the prince of Georgia, whom she had never seen, the sultana pined away and died.—Sir C. Morell [J. Ridley], *Tales of the Genii* ("Princess of Cassimir," tale vii., 1751).

Cheder'les (3 *syl.*), a Moslem hero, who, like St. George, saved a virgin exposed to the tender mercies of a huge dragon. He also drank of the waters of immortality, and lives to render aid in war to any who invoke it.

> When Chederlês comes
> To aid the Moslem on his deathless horse,
> . . . as [*if*] he had newly quaffed
> The hidden waters of eternal youth.
> Southey, *Joan of Arc*, vi. 302, etc. (1837).

Cheeney (*Frank*), an outspoken bachelor. He marries Kate Tyson.—Wybert Reeve, *Parted*.

Cheerly' (*Mrs.*), daughter of colonel Woodley. After being married three years, she was left a widow, young, handsome, rich, lively, and gay. She came to London, and was seen in the opera by Frank Heartall, an open-hearted, impulsive young merchant, who fell in love with her, and followed her to her lodging. Ferret, the villain of the story, misinterpreted all the kind actions of Frank, attributing his gifts to hush-money; but his character was amply vindicated, and "the soldier's daughter" became his blooming wife.—Cherry, *The Soldier's Daughter* (1804).

Miss O'Neill, at the age of nineteen, made her *début* at the Theatre Royal, Crow Street, in 1811, as "The Widow Cheerly."—W. Donaldson.

Cheeryble Brothers (*The*), brother Ned and brother Charles, the incarnations of all that is warm-hearted, generous, benevolent, and kind. They were once homeless boys running about the streets barefooted, and when they grew to be wealthy London merchants were ever ready to stretch forth a helping hand to those struggling against the buffets of fortune.

Frank Cheeryble, nephew of the brothers Cheeryble. He married Kate Nickleby.—C. Dickens, *Nicholas Nickleby* (1838).

Cheese (*Dr.*), an English translation of the Latin *Dr. Caseus*, that is, Dr. John Chase, a noted quack, who was born in the reign of Charles II., and died in that of queen Anne.

Chemistry (*The Father of*), Arnaud de Villeneuve (1238–1314).

Che'mos (*ch* = *k*), god of the Moabites; also called Baal-Pe'ör; the Pria'pus or idol of turpitude and obscenity. Solomon built a temple to this obscene idol "in the hill that is before Jerusalem" (1 *Kings* xi. 7). In the hierarchy of hell Milton gives Chemos the fourth rank: (1) Satan, (2) Beëlzebub, (3) Moloch, (4) Chemos.

> Next Chemos, the ob'scene dread of Moab's sons,
> Peör his other name.
> *Paradise Lost*, 406, 412 (1665).

Cheney, a mighty hunter in the northern woods, whose story is told in *The Adirondack*, by Joel Tyler Headley (1849).

Cherone'an (*The*) or THE CHERONE'AN SAGE (*ch* = *k*), Plutarch, who was born at Chærone'a, in Bœo'tia (A.D. 46–120).

> This praise, O Cheronean sage, is thine.
> Beattie, *Minstrel* (1773).

Cher'ry, the lively daughter of Boniface, landlord of the inn at Lichfield.—Geo

Farquhar, *The Beaux' Stratagem* (1705). (See CHERY.)

Cherry (*Andrew*), comic actor and dramatist (1762–1812), author of *The Soldier's Daughter*, *All for Fame*, *Two Strings to Your Bow*, *The Village*, *Spanish Dollars*, etc. He was specially noted for his excellent wigs.

> Shall sapient managers new scenes produce
> From Cherry, Skeffington, and *Mother Goose?*
> Byron, *English Bards and Scotch Reviewers* (1809).

⁂ *Mother Goose* is a pantomime by C. Dibdin.

Cher'ubim (*Don*), the "bachelor of Salamanca," who is placed in a vast number of different situations of life, and made to associate with all classes of society, that the author may sprinkle his satire and wit in every direction.—Lesage, *The Bachelor of Salamanca* (1737).

Cher'y, the son of Brunetta (who was the wife of a king's brother), married his cousin Fairstar, daughter of the king. He obtained for his cousin the three wonderful things: *The dancing water*, which had the power of imparting beauty; *the singing apple*, which had the power of imparting wit; and *the little green bird*, which had the power of telling secrets.—Comtesse D'Aunoy, *Fairy Tales* ("The Princess Fairstar," 1682).

Ches'ter (*Sir John*), a plausible, foppish villain, the sworn enemy of Geoffrey Haredale, by whom he is killed in a duel. Sir John is the father of Hugh, the gigantic servant at the Maypole inn.

Edward Chester, son of sir John, and the lover of Emma Haredale.—C. Dickens, *Barnaby Rudge* (1841).

Chesterfield (*Charles*), a young man of genius, the hero and title of a novel by Mrs. Trollope (1841). The object of this novel is to satirize the state of literature in England, and to hold up to censure authors, editors, and publishers as profligate, selfish, and corrupt.

Chesterton (*Paul*), nephew to Mr. Percy Chaffington, stock-broker and M.P.—T. M. Morton, *If I had a Thousand a Year* (1764–1838).

Chevalier d'Industrie, a man who lives by his wits and calls himself a "gentleman."

> Denicheur de fauvettes, chevalier de l'ordre de l'industrie, qui va chercher quelque bon nid, quelque femme qui lui fasse sa fortune.—*Gongam* ou *L'Homme Prodigieux* (1713).

Chevalier Malfet (*Le*), so sir Launcelot calls himself after he was cured of his madness. The meaning of the phrase is "The knight who has done ill," or "The knight who has trespassed."—Sir T. Malory, *History of Prince Arthur*, iii. 20 (1470).

Cheveril (*Hans*), the ward of Mordent, just come of age. Impulsive, generous, hot-blooded. He resolves to be a rake, but scorns to be a villain. However, he accidentally meets with Joanna "the deserted daughter," and falls in love with her. He rescues her from the clutches of Mrs. Enfield the crimp, and marries her. —Holcroft, *The Deserted Daughter* (altered into *The Steward*).

> The part that placed me [*Walter Lacy*] in the position of a light comedian was "Cheveril," in *The Steward*, altered from Holcroft's *Deserted Daughter*.—W. Lacy, *Letter to W. C. Russell.*

Chibia'bos, the Harmony of Nature personified; a musician, the friend of Hiawatha, and ruler in the land of spirits. When he played on his pipe, the "brooks ceased to murmur, the wood-birds to sing, the squirrel to chatter, and the rabbit sat up-

Chatterton's Holiday-Afternoon

W. B. Morris, Artist *W. Ridgway, Engraver*

◆

THOMAS CHATTERTON, born at Bristol, England, in 1752, won an unenviable distinction by his literary forgeries which for a long time deceived the uncritical public of his time. He pretended to have found the originals of his old English poems in the muniment-room of Redcliffe Church. His discoveries created such a stir in the literary world that he went to London to seek his fortune. Here he found only neglect and poverty, and finally in 1770, at the age of eighteen, died by his own hand. The picture shows the lad in the muniment-room where he passed his holiday-afternoons dreaming and writing of the dream-world that became more real to him, as it was more interesting than the world he saw about him with his bodily eyes.

CHATTERTON'S HOLIDAY AFTERNOON.

right to look and listen." He was drowned in Lake Superior by the breaking of the ice.

> Most beloved by Hiawatha
> Was the gentle Chibiabos;
> He the best of all musicians,
> He the sweetest of all singers.
> Longfellow, *Hiawatha*, vi. and xv.

Chibiabos, venerable chief in *The Myth of Hiawatha and Other Oral Legends of North American Indians*, by Henry Rowe Schoolcraft (1856).

Chicaneau (*She'.ka.no'*), a litigious tradesman in *Les Plaideurs*, by Racine, (1668).

Chich'i-Vache (3 *syl.*), a monster that fed only on good women. The word means the "sorry cow." It was all skin and bone, because its food was so extremely scarce. (See BYCORN.)

> O noble wyvês, full of heigh prudence,
> Let noon humilitie your tongês nayle . .
> Lest Chichi-Vache you swalwe in her entraile.
> Chaucer, *Canterbury Tales* ("Clerk's Tale," 1388).

Chick (*Mr.*), brother-in-law of Mr. Dombey; a stout gentleman, with a tendency to whistle and hum airs at inopportune moments. Mr. Chick is somewhat henpecked; but in the matrimonial squalls, though apparently beaten, he not unfrequently rises up the superior and gets his own way.

Louisa Chick, Mr. Dombey's married sister. She is of a snappish temper, but dresses in the most juvenile style, and is persuaded that anything can be accomplished if persons will only "make an effort."—C. Dickens, *Dombey and Son* (1846).

Chicken (*The*), Michael Angelo Taylor, barrister, so called because in his maiden speech, 1785, he said, "I deliver this opinion with great deference, being but a chicken in the profession of the law."

Chicken (*The Game*), a low fellow, to be heard of at the bar of the Black Badger. Mr. Toots selects this man as his instructor in fencing, betting, and self-defence. The Chicken has short hair, a low forehead, a broken nose, and "a considerable tract of bare and sterile country behind each ear." —C. Dickens, *Dombey and Son* (1846).

Chickens and the Augurs. When the augurs told Publius Claudius Pulcher, the Roman consul, who was about to engage the Carthaginian fleet, that the sacred chickens would not eat, he replied, "Then toss them into the sea, that they may drink."

Chick'enstalker (*Mrs.*), a stout, bonny, kind-hearted woman, who keeps a general shop. Toby Veck, in his dream, imagines her married to Tugby, the porter of sir Joseph Bowley.—C. Dickens, *The Chimes* (1844).

Chick'weed (*Conkey, i.e. Nosey*), the man who robbed himself. He was a licensed victualler on the point of failing, and gave out that he had been robbed of 327 guineas "by a tall man with a black patch over his eye." He was much pitied, and numerous subscriptions were made on his behalf. A detective was sent to examine into the "robbery," and Chickweed would cry out, "There he is!" and run after the "hypothetical thief" for a considerable distance, and then lose sight of him. This occurred over and over again, and at last the detective said to him, "I've found out who done this here robbery." "Have you?" said Chickweed. "Yes," said Spyers, "you done it yourself." And so he had.—C. Dickens, *Oliver Twist*, xxxi. (1837).

Chif'finch (*Master Thomas*), *alias* Will Smith, a friend of Richard Ganlesse (2 *syl.*). The private emissary of Charles II. He was employed by the duke of Buckingham to carry off Alice Bridgenorth to Whitehall, but the captive escaped and married Julian Peveril.

Kate Chiffinch, mistress of Thomas Chiffinch.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Chignon [*Shĭn.yōng*], the French valet of Miss Alscrip "the heiress." A silly, affected, typical French valet-de-chambre.—General Burgoyne, *The Heiress* (1718).

Chi'lax, a merry old soldier, lieutenant to general Memnon, in Paphos.—Beaumont and Fletcher, *The Mad Lover* (1617).

Child (*The*), Bettina, daughter of Maximiliane Brentano. So called from the title of her book, *Goethe's Correspondence with a Child.*

Child of Nature (*The*), a play by Mrs. Inchbald. Amantis was the "child of Nature." She was the daughter of Alberto, banished "by an unjust sentence," and during his exile he left his daughter under the charge of the marquis Almanza. Amantis was brought up in total ignorance of the world and the passion-principles which sway it, but felt grateful to her guardian, and soon discovered that what she called "gratitude" the world calls "love." Her father returned home rich, his sentence cancelled and his innocence allowed, just in time to give his daughter in marriage to his friend Almanza.

Childe Harold, a man sated with the world, who roams from place to place, to kill time and escape from himself. The "childe" is, in fact, lord Byron himself, who was only twenty-two when he began the poem, which was completed in seven years. In canto i. the "childe" visits Portugal and Spain (1809); in canto ii. Turkey in Europe (1810); in canto iii. Belgium and Switzerland (1816); and in canto iv. Venice, Rome, and Florence (1817).

("Childe" is a title of honor, about tantamount to "lord," as childe Waters, childe Rolande, childe Tristram, childe Arthur, childe Childers, etc.)

Chil'ders (*E. W. B.*), one of the riders in Sleary's circus, noted for his vaulting and reckless riding in the character of the "Wild Huntsman of the Prairies." This compound of groom and actor marries Josephine, Sleary's daughter.

Kidderminster Childers, son of the above, known in the profession as "Cupid." He is a diminutive boy, with an old face and facetious manner wholly beyond his years.—C. Dickens, *Hard Times* (1854).

Children (*The Henneberg*). It is said that the countess of Henneberg railed at a beggar for having twins, and the beggar, turning on the countess, who was forty-two years old, said, "May you have as many children as there are days in a year," and sure enough, on Good Friday, 1276, the countess brought forth 365 at one birth; all the males were christened *John*, and all the females *Elizabeth.* They were buried at a village near La Hague, and the jug is still shown in which they were baptized.

Children in the Wood, the little son (three years old) and younger daughter (Jane) left by a Norfolk gentleman on his death-bed to the care of his deceased wife's brother. The boy was to have £300 a year on coming of age, and the girl £500 as a wedding portion; but if the children died in their minority the money was to go to

The Children in the Wood

J. Sant, Artist *J. J. Chant, Engraver*

◆

WILLIAM took his sister Jane by the hand and they walked in fear up and down the wood. "Will the strange man come with some cakes, Billy?" said little Jane. "By and by, dear Jane," said William; and soon after, "I wish I had some cakes, Billy!" said she. They then looked about with their little eyes to every part of the wood; and it would have melted a heart as hard as stone, to see how sad they looked, and how they listened to every sound of wind in the trees. After they had waited a very long time they tried to fill their bellies with blackberries; but they soon ate all that were within their reach. Night was now coming on, and William, who had tried all he could to comfort his little sister, at last wanted comfort himself; so when Jane said once more, "How hungry I am, Billy! I b-e-l-i-e-v-e——I cannot help crying——." William burst out a-crying, too; and down they lay upon the cold earth; and putting their arms round each other's neck, there they starved and there they died.

"Child's Own Book of Fairy Tales."

THE CHILDREN IN THE WOOD.

the uncle. The uncle, in order to secure the property, hired two ruffians to murder the children, but one of them relented and killed his companion; then, instead of murdering the babes, he left them in Wayland Wood, where they gathered blackberries, but died at night with cold and terror. All things went ill with the uncle, who perished in gaol, and the ruffian, after a lapse of seven years, confessed the whole villainy.—Percy, *Reliques*, III. ii. 18.

Children of the Mist, one of the branches of the MacGregors, a wild race of Scotch Highlanders, who had a skirmish with the soldiers in pursuit of Dalgetty and M'Eagh among the rocks (ch. 14).—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Chillip (*Dr.*), a physician who attended Mrs. Copperfield at the birth of David.

He was the meekest of his set, the mildest of little men.—C. Dickens, *David Copperfield*, i. (1849).

Chillon' (*Prisoner of*), François de Bonnivard, of Lunes, the Genevese patriot (1496–1571) who opposed the enterprises of Charles III. (the duke-bishop of Savoy) against the independence of Geneva, and was cast by him into the prison of Chillon, where he was confined for six years. Lord Byron makes him one of six brothers, two of whom died on the battle-field; one was burnt at the stake, and three were imprisoned at Chillon. Two of the prisoners died, but François was set at liberty by the people of Berne.—Byron, *Prisoner of Chillon* (1816).

Chimène (*La Belle*) or Xime'na, daughter of count Lozano de Gormaz, wife of the Cid. After the Cid's death she defended Valentia from the Moors with great bravery, but without success. Corneille and Guihem de Cantro have introduced her in their tragedies, but the *rôle* they represent her to have taken is wholly imaginary.

Chinaman (*John*), a man of China.

Chindasuin'tho (4 *syl.*), king of Spain, father of Theod'ofred, and grandfather of Roderick last of the Gothic kings.—Southey, *Roderick, etc.* (1814).

Chinese Philosopher (*A*). Oliver Goldsmith, in the *Citizen of the World*, calls his book "Letters from a Chinese Philosopher residing in London to his Friends in the East" (1759).

Chingachgook, the Indian chief, called in French *Le Gros Serpent.* Fenimore Cooper has introduced this chief into four of his novels, *The Last of the Mohicans*, *The Pathfinder*, *The Deerslayer*, and *The Pioneer.*

Chintz (*Mary*), Miss Bloomfield's maid, the bespoken of Jem Miller.—C. Selby, *The Unfinished Gentleman.*

Chi'os (*The Man of*), Homer, who lived at Chios [*Ki'.os*]. At least Chios was one of the seven cities which laid claim to the bard, according to the Latin hexameter verse:

Smyrna, Rhodos, Colŏphon, Salămis, Chios, Argos, Athēnæ.—Varro.

Chirn'side (*Luckie*), poulterer at Wolf's Hope village.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

Chi'ron, a centaur, renowned for his skill in hunting, medicine, music, gymnastics, and prophecy. He numbered among his pupils Achilles, Peleus, Diomede, and indeed all the most noted heroes of Grecian story. Jupiter took him to heaven, and made him the constellation *Sagittarius.*

> . . . as Chiron erst had done
> To that proud bane of Troy, her god-resembling son [*Achilles*].
> Drayton, *Polyolbion*, v. (1612).

Chirrup (*Betsey*), the housekeeper of Mr. Sowerberry, the misanthrope.—W. Brough, *A Phenomenon in a Smock Frock.*

Chita, the child orphaned by the fearful tragedy detailed in Lufcadio Hearn's *Chita: A Memory of Last Island.* The little one is dragged from her dead mother's neck while she has still the strength to cry out "*Maman! maman!*" and borne through the surf by the fisherman Felix, to the arms of his wife. Brought up as the child of the humble pair, she never suspects that the stranger who, years after, dies of yellow fever brought from New Orleans to Felix's hut is her father (1888).

Chitling (*Tom*), one of the associates of Fagin the Jew. Tom Chitling was always most deferential to the "Artful Dodger."—C. Dickens, *Oliver Twist* (1837).

Chivalry (*The Flower of*), William Douglas, lord of Liddesdale (fourteenth century).

Chlo'e [*Klo'.ĕ*], the shepherdess beloved by Daphnis, in the pastoral romance called *Daphnis and Chloê,* by Longus. St. Pierre's tale of *Paul and Virginia* is based on this pastoral.

Chloe or rather *Cloe.* So Prior calls Mrs. Centlivre (1661–1723).

Chloe (*Aunt*), the faithful wife of Uncle Tom in Harriet Beecher Stowe's famous book *Uncle Tom's Cabin.* She hires herself out to a pastry-cook to help redeem her husband after he is "sold South." Her exhortation, "Think o' your marcies, chillen! think o' your marcies!" is sincere, yet when Tom quotes, "Pray for them that despitefully use you," she sobs out, "Lor'! it's too tough! I *can't* pray for 'em!" (1852.)

Chloe (*Aunt*), "a homeless widow, of excellent Vermont intentions and high ideals in cup-cake, summoned to that most difficult of human tasks, the training of another woman's child. . . . She held it to be the first business of any woman who undertook the management of a literary family like her brother's to attend properly to its digestion."—Elizabeth Stuart Phelps, *The Story of Avis* (1877).

Chlo'ris, the ancient Greek name of Flora.

> Around your haunts
> The laughing Chloris with profusest hand
> Throws wide her blooms and odors.
> Akenside, *Hymn to the Naiads.*

Chœ'reas (*ch* = *k*), the lover of Callirrhoê, in the Greek romance called *The Loves of Chœreas and Callirrhoê,* by Char'iton (eighth century).

Choke (*General*), a lank North American gentleman, "one of the most remarkable men in the country." He was editor of *The Watertoast Gazette,* and a member of "The Eden Land Corporation." It was general Choke who induced Martin Chuzzlewit to stake his all in the egregious Eden swindle.—C. Dickens, *Martin Chuzzlewit* (1844).

Cholmondeley [*Chŭm'.ly*], of Vale Royal, a friend of sir Geoffrey Peveril.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Choppard (*Pierre*), one of the gang of thieves, called "The Ugly Mug." When asked a disagreeable question, he always

The Prisoner of Chillon

◆

"LAKE Leman lies by Chillon's walls:
A thousand feet in depth below
Its massy waters meet and flow;
Thus much the fathom line was sent
From Chillon's snow-white battlement,
Which round about the wave enthrals;
A double dungeon wall and wave
Have made—and like a living grave,
Below the surface of the lake
The dark vault lies wherein we lay."

Byron's "Prisoner of Chillon."

THE PRISONER OF CHILLON.

answered, "I'll ask my wife, my memory's so slippery."—Edward Stirling, *The Courier of Lyons* (1852).

Chriemhil'da. (See under K.)

Chrisom Child (*A*), a child that dies within a month of its birth. So called because it is buried in the white cloth anointed with *chrism* (oil and balm) worn at its baptism.

"He's in Arthur's [*Abraham's*] bosom, if ever man went to Arthur's bosom. 'A made a finer end, and went away, an it had been any christom [*chrisom*] child. 'A parted just . . . at turning o' the tide." (Quickly's description of the death of Falstaff.)—Shakespeare, *Henry V.* act ii. sc. 3 (1599).

Why, Mike's a child to him . . . a chrism child.
Jean Ingelow, *Brothers and a Sermon.*

Chris'tabel (*ch* = *k*), the heroine of a fragmentary poem of the same title by Coleridge.

Christabel, the heroine of an ancient romance entitled *Sir Eglamour of Artois.*

Christabelle [*Krĭs.'ta.bel*], daughter of "a bonnie king of Ireland," beloved by sir Cauline (2 *syl.*). When the king knew of their loves he banished sir Cauline from the kingdom. Then as Christabelle drooped the king held a tournament for her amusement, every prize of which was carried off by an unknown knight in black. On the last day came a giant with two "goggling eyes, and mouthe from ear to ear," called the Soldain, and defied all comers. No one would accept his challenge save the knight in black, who succeeded in killing his adversary, but died himself of the wounds he had received. When it was discovered that the knight was sir Cauline, the lady "fette a sighe, that burst her gentle hearte in twayne."—Percy, *Reliques* ("Sir Cauline," I. i. 4).

Christian, the hero of Bunyan's allegory called *The Pilgrim's Progress.* He flees from the City of Destruction and journeys to the Celestial City. At starting he has a heavy pack upon his shoulders, which falls off immediately he reaches the foot of the cross. (The pack, of course, is the bundle of sin, which is removed by the blood of the cross. 1678.)

Christian, a follower of Christ. So called first at Antioch.—*Acts* xi. 26.

Christian, captain of the patrol in a small German town in which Mathis is burgomaster. He marries Annette, the burgomaster's daughter.—J. R. Ware, *The Polish Jew.*

Christian, synonym of "*Peasant*" in Russia. This has arisen from the abundant legislation under czar Alexis and czar Peter the Great, to prevent Christian serfs from entering the service of Mohammedan masters. No Christian is allowed to belong to a Mohammedan master, and no Mohammedan master is allowed to employ a Christian on his estate.

Christian II. (or *Christiern*), king of Norway, Sweden, and Denmark. When the Dalecarlians rose in rebellion against him and chose Gustavus Vasa for their leader, a great battle was fought, in which the Swedes were victorious; but Gustavus allowed the Danes to return to their country. Christian then abdicated, and Sweden became an independent kingdom.—H. Brooke, *Gustavus Vasa* (1730).

Chris'tian (*Edward*), a conspirator. He has two *aliases*, "Richard Gan'lesse" (2 *syl.*) and "Simon Can'ter."

Colonel William Christian, Edward's brother. Shot for insurrection.

Fenella alias *Zarah Christian*, daughter of Edward Christian.—Sir W. Scott, *Peveril of the Peak* (time, George II.).

Christian (*Fletcher*), mate of the *Bounty*, under the command of captain Bligh, and leader of the mutineers. After setting the captain and some others adrift, Christian took command of the ship, and, according to lord Byron, the mutineers took refuge in the island of Toobouai (one of the Society Islands). Here Torquil, one of the mutineers, married Neuha, a native. After a time a ship was sent to capture the mutineers. Torquil and Neuha escaped, and lay concealed in a cave; but Christian, Ben Bunting, and Skyscrape were shot. This is not according to fact, for Christian merely touched at Toobouai, and then, with eighteen of the natives and nine of the mutineers, sailed for Tahiti, where all soon died except Alexander Smith, who changed his name to John Adams, and became a model patriarch.—Byron, *The Island.*

Christian Doctor (*Most*), John Charlier de Gerson (1363–1429).

Christian Eloquence (*The Founder of*), Louis Bourdaloue (1632–1704).

Christian King (*Most*). So the kings of France were styled. Pepin *le Bref* was so styled by pope Stephen III. (714–768). Charles II. *le Chauve* was so styled by the Council of Savonnières (823, 840–877). Louis XI. was so styled by Paul II. (1423, 1461–1483).

Christian'a (*ch* = *k*), the wife of Christian, who started with her children and Mercy from the City of Destruction long after her husband's flight. She was under the guidance of Mr. Greatheart, and went, therefore, with silver slippers along the thorny road. This forms the second part of Bunyan's *Pilgrim's Progress* (1684).

Chris'tie (2 *syl.*) of the Clint Hill, one of the retainers of Julian Avenel (2 *syl.*). —Sir W. Scott, *The Monastery* (time, Elizabeth).

Chris'tie (*John*), ship-chandler at Paul's wharf.

Dame Nelly Christie, his pretty wife, carried off by lord Dalgarno.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Christi'na, daughter of Christian II. king of Denmark, Sweden, and Norway. She is sought in marriage by prince Arvi'da and by Gustavus Vasa; but the prince abandons his claim in favor of his friend. After the great battle, in which Christian is defeated by Gustavus, Christina clings to her father, and pleads with Gustavus on his behalf. He is sent back to Denmark, with all his men, without ransom, but abdicates, and Sweden is erected into a separate kingdom.—H. Brooke, *Gustavus Vasa* (1730).

Christina Purcell, a happy, pure girl, whose sheltered life and frank innocence contrast strongly with the heavy shadows glooming over outcast "Nixy" in *Hedged In.*

> She [Nixy], looking in from the street at mother and child, wondered if the lady here and the white daughter were religious; if it were because people were white and religious that they all turned her from their doors,—then, abruptly, how *she* would look sitting in the light of a porcelain lamp, with a white sack on.—Elizabeth Stuart Phelps, *Hedged In* (1870).

Chris'tine (2 *syl.*), a pretty, saucy young woman in the service of the countess Marie, to whom she is devotedly attached. After the recapture of Ernest ("the prisoner of state"), she goes boldly to king Frederick II., from whom she obtains his pardon. Being set at liberty, Ernest marries the

Christian entering the Valley of Humiliation.

F. R. Pickersgill, Artist. *G. Greatbach, Engraver.*

◆

WHEN Christian leaves the House Beautiful, four of its inmates, Discretion, Piety, Charity and Prudence, would accompany him down to the foot of the hill that led into the Valley of Humiliation, to render any aid he might require. "So he began to go down, but very warily, yet he caught a slip or two." The artist has kept very closely to the letter of the text, without departing from its spirit. Two of his companions, Discretion and Piety, the latter in a white robe, hold him on each side to keep him from falling; Prudence removes some brambles from his path; and Charity, with an infant in her arms, carries a basket containing "a loaf of bread, a bottle of wine, and a cluster of raisins," which is presented to him when they part company.

The group of figures is arranged with great skill and with decided pictorial effect. Throughout the composition there is nothing allegorical; all is natural, beautiful and most attractive in feeling, expression, and color. The picture was exhibited at the Royal Academy in 1855.

By Courtesy of Mitchell's, N. Y.

CHRISTIAN ENTERING THE VALLEY OF HUMILIATION.

countess.—E. Stirling, *The Prisoner of State* (1847).

Christine Dryfoos, the undisciplined, showy daughter of a self-made man in W. D. Howells's *A Hazard of New Fortunes* (1889).

She was self-possessed because she felt that a knowledge of her father's fortune had got around, and she had the peace which money gives to ignorance. She is madly in love with Beaton, whose attentions have raised expectations he concluded not to fulfill. At their last meeting she felt him more than life to her, and knew him lost, and the frenzy that makes a woman kill the man she loves or fling vitriol to destroy the beauty she cannot have for all hers possessed her lawless soul. . . . She flashed at him, and with both hands made a feline pass at the face he bent towards her.

Christmas Treasures. Eugene Field, in *A Little Book of Western Verse*, gives a father's soliloquy over such treasures as

> The little toy my darling knew,
> A little sock of faded hue,
> A little lock of golden hair,

all that remains to him who,

> As he lisped his evening prayer
> Asked the boon with childish grace,
> Then, toddling to the chimney-place,
> He hung his little stocking there.
> (1889.)

Chris'topher (*St.*), a saint of the Roman and Greek Churches, said to have lived in the third century. His pagan name was Offĕrus, his body was twelve ells in height, and he lived in the land of Canaan. Offerus made a vow to serve only the mightiest; so, thinking the emperor was "the mightiest," he entered his service. But one day the emperor crossed himself for fear of the devil, and the giant perceived that there was one mightier than his present master, so he quitted his service for that of the devil. After awhile, Offerus discovered that the devil was afraid of the cross, whereupon he enlisted under Christ, employing himself in carrying pilgrims across a deep stream. One day, a very small child was carried across by him, but proved so heavy that Offerus, though a huge giant, was well-nigh borne down by the weight. This child was Jesus, who changed the giant's name to *Christoferus*, "bearer of Christ." He died three days afterwards, and was canonized.

> Like the great giant Christopher, it stands
> Upon the brink of the tempestuous wave.
> Longfellow, *The Lighthouse.*

Christopher Wright, otherwise "Uncle Christopher," is the consequential oracle of the neighborhood, and the father of six daughters, in *Clovernook*, by Alice Cary (1851).

Christ's Victory and Triumphs, a poem in four parts, by Giles Fletcher (1610): Part i. "Christ's Victory in Heaven," when He reconciled Justice with Mercy, by taking on Himself a body of human flesh; part ii. "Christ's Triumph on Earth," when He was led up into the wilderness, and was tempted by Presumption, Avarice, and Ambition; part iii. "Christ's Triumph over Death," when He died on the Cross; part iv. "Christ's Triumph after Death," in His resurrection and ascension. (See PARADISE REGAINED.)

Chroniclers (*Anglo-Norman*), a series of writers on British history in verse, of very early date. Geffroy Gaimar wrote his Anglo-Norman chronicle before 1146. It is a history in verse of the Anglo-Saxon kings. Robert Wace wrote the *Brut d'Angleterre* [*i.e., Chronicle of England*] in eight-syllable verse, and presented his work to Henry II. It was begun in 1160 and finished in 1170.

Chroniclers (*Latin*), historical writers of the eleventh and twelfth centuries.

Chroniclers (*Rhyming*), a series of writers on English history, from the thirteenth century. The most noted are: Layamon (called "The English Ennius") bishop of Ernleye-upon-Severn (1216). Robert of Gloucester, who wrote a narrative of British history from the landing of Brute to the close of the reign of Henry III. (* to 1272). No date is assigned to the coming of Brute, but he was the son of Silvius Æne'as (the third generation from Æneas, who escaped from Troy, B.C. 1183), so that the date may be assumed to be B.C. 1028, thus giving a scope of 2300 years to the chronicle. (The verse of this chronicle is eight and six syllables displayed together, so as to form lines of fourteen syllables each.) Robert de Brunne's chronicle is in two parts. The first ends with the death of Cadwallader, and the second with the death of Edward I. The earlier parts are similar to the Anglo-Norman chronicle of Wace. (The verse is octo-syllabic.)

Chronicles of Canongate, certain stories supposed to have been written by Mrs. Martha Bethune Baliol, a lady of quality and fortune, who lived, when in Edinburgh, at Baliol Lodging, in the Canongate. These tales were written at the request of her cousin, Mr. Croftangry, by whom, at her death, they were published. The first series contains *The Highland Widow*, *The Two Drovers*, and *The Surgeon's Daughter* [afterwards removed from this series]. The second series contains *The Fair Maid of Perth.*—Sir W. Scott, "Chronicles of Canongate" (introduction to *The Highland Widow*).

Chronology (*The father of*), J. J. Scaliger (1540–1609).

Chronon - Hoton - Thol'ogos (*King*). He strikes Bombardin'ian, general of his forces, for giving him hashed pork, and saying, "Kings as great as Chrononhotonthologos have made a hearty meal on worse." The king calls his general a traitor. "Traitor in thy teeth!" retorts the general. They fight, and the king dies.—H. Carey, *Chrononhotonthologos* (a burlesque).

Chrysalde' (2 *syl.*), friend of Arnolphe.—Molière, *L'École des Femmes* (1662).

Chrysale (2 *syl.*), a simple-minded, henpecked French tradesman, whose wife Philaminte (3 *syl.*) neglects her house for the learned languages, women's rights, and the aristocracy of mind. He is himself a plain practical man, who has no sympathy with the *bas bleu* movement. He has two daughters, Armande (2 *syl.*) and Henriette, both of whom love Clitandre; but Armande, who is a "blue-stocking," loves him platonically; while Henriette, who is a "thorough woman," loves him with a woman's love. Chrysale sides with his daughter Henriette, and when he falls into money difficulties through the "learned proclivities" of his wife, Clitandre comes forward like a man, and obtains the consent of both parents to his marriage with Henriette.—Molière, *Les Femmes Savantes* (1672).

Chrysa'or (*ch* = *k*), the sword of sir Ar'tegal, which "exceeded all other swords." It once belonged to Jove, and was used by him against the Titans, but it had been laid aside till Astræa gave it to the Knight of Justice.

Of most perfect metal it was made,
Tempered with adamant . . . no substance was
so . . . hard
But it would pierce or cleave whereso it came.
Spenser, *Faëry Queen*, v. (1596).

⁂ The poet tells us it was broken to pieces by Radigund queen of the Amazons (bk. v. 7), yet it reappears whole and sound (canto 12), when it is used with good service against Grantorto (*the spirit of rebellion*). Spenser says it was called Chrysaor because "the blade was garnished all with gold."

Chrysa'or, son of Neptune and Medu'sa. He married Callir'rhoê (4 *syl.*), one of the sea-nymphs.

Chrysaor rising out of the sea,
Showed thus glorious and thus emulous,
Leaving the arms of Callirrhoê.
Longfellow, *The Evening Star.*

Chryseis [*Kri.see'.iss*], daughter of Chrysês priest of Apollo. She was famed for her beauty and her embroidery. During the Trojan war Chryseis was taken captive and allotted to Agamemnon king of Argos, but her father came to ransom her. The king would not accept the offered ransom, and Chrysês prayed that a plague might fall on the Grecian camp. His prayer was answered, and in order to avert the plague Agamemnon sent the lady back to her father not only without ransom but with costly gifts.—Homer, *Iliad*, i.

Chrysostom, a famous scholar, who died for love of Marcella, "rich William's daughter."

Chucks, the boatswain under Captain Savage.—Captain Marryat, *Peter Simple* (1833).

Chuffey, Anthony Chuzzlewit's old clerk, almost in his dotage, but master and man love each other with sincerest affection.

Chuffey fell back into a dark corner on one side of the fire-place, where he always spent his evenings, and was neither seen nor heard. . . . save once, when a cup of tea was given him, in which he was seen to soak his bread mechanically. . . . He remained, as it were, frozen up, if any term expressive of such a vigorous process can be applied to him—C. Dickens, *Martin Chuzzlewit*, xi. (1843).

Chunée (*À la*), very huge and bulky. Chunée was the largest elephant ever brought to England. Henry Harris, manager of Covent Garden, bought it for £900 to appear in the pantomime of *Harlequin Padmenaba*, in 1810. It was subsequently sold to Cross, the proprietor of Exeter 'Change. Chunée at length became mad, and was shot by a detachment of the Guards, receiving 152 wounds. The skeleton is preserved in the museum of the College of Surgeons. It is 12 feet 4 inches high.

Church built by Voltaire. Voltaire, the atheist, built, at Ferney, a Christian church, and had this inscription affixed to it "*Deo erexit* Voltaire." Campbell, in the Life of Cowper (vol. vii., 358) says, "he knows not to whom Cowper alludes in these lines:"

Nor his who for the bane of thousands born,
Built God a church, and laughed His word to
scorn. Cowper, *Retirement* (1782).

Churm. Guide, philosopher, and friend of Robert Byng, in *Cecil Dreeme.* A noted philanthropist, the fame of whose benevolence is the Open Sesame to an insane asylum in which his child is incarcerated. —Theodore Winthrop, *Cecil Dreeme* (1861).

Chuzzlewit *(Anthony)*, cousin of Martin Chuzzlewit, the grandfather. Anthony is an avaricious old hunks, proud of having brought up his son, Jonas, to be as mean and grasping as himself. His two redeeming points are his affection for his old old servant, Chuffey, and his forgiveness of Jonas after his attempt to poison him.

> The old established firm of Anthony Chuzzlewit and Son, Manchester warehousemen . . . had its place of business in a very narrow street somewhere behind the Post Office. . . . A dim, dirty, smoky, tumble-down, rotten old house it was . . . but here the firm . . . transacted their business . . . and neither the young man nor the old one had any other residence.—Chap. xi.

Jonas Chuzzlewit, son of Anthony, of the "firm of Anthony Chuzzlewit and Son, Manchester warehousemen." A consummate villain of mean brutality and small tyranny. He attempts to poison his old father, and murders Montague Tigg, who knows his secret. Jonas marries Mercy Pecksniff, his cousin, and leads her a life of utter misery. His education had been conducted on money-grubbing principles; the first word he was taught to spell was *gain*, and the second, *money*. He poisons himself to save his neck from the gallows.

> This fine young man had all the inclination of a profligate of the first water, and only lacked the one good trait in the common catalogue of debauched vices—open-handedness—to be a notable vagabond. But there his griping and penurious habits stepped in.—Chap. xi.

Martin Chuzzlewit, sen., grandfather to the hero of the same name. A stern old man, whose kind heart has been turned to gall by the dire selfishness of his relations. Being resolved to expose Pecksniff, he goes to live in his house, and pretends to be weak in intellect, but keeps his eyes sharp open, and is able to expose the canting scoundrel in all his deformity.

Martin Chuzzlewit, jun., the hero of the tale called *Martin Chuzzlewit*, grandson to old Martin. His nature has been warped by bad training, and, at first, he is both selfish and exacting; but the troubles and hardships he undergoes in "Eden" completely transform him, and he becomes worthy of Mary Graham, whom he marries.—C. Dickens, *Martin Chuzzlewit* (1844).

Cyndo'nax, a chief druid, whose tomb (with a Greek inscription) was discovered near Dijon, in 1598.

Ciacco' (2 *syl.*), a glutton, spoken to by Dantê, in the third circle of hell, the place in which gluttons are consigned to endless woe. The word means "a pig," and is not a proper name, but only a symbolical one. —Dantê, *Hell*, vi. (1300).

> Ciacco, thy dire affliction grieves me much.
> *Hell*, vi.

Cicero. When the great Roman orator was given up by Augustus to the revenge of Antony, it was a cobbler who conducted the sicarii to Formiæ, whither Cicero had fled in a litter, intending to put to sea. His bearers would have fought, but Cicero forbade them, and one Herennius has the unenviable notoriety of being his murderer.

> It was a cobbler that set the murderers on Cicero.—Ouida, *Ariadnê*, i. 6.

Cicero of the British Senate, George Canning (1770-1827).

Cicero of France, Jean Baptiste Massillon (1663-1742).

Cicero of Germany, John, Elector of Brandenburg (1455, 1486-1499).

Cicero's Mouth, Philippe Pot, Prime Minister of Louis XI. (1428-1494).

The British Cicero, William Pitt, Earl of Chatham (1708-1778).

The Christian Cicero, Lucius Cœlius Lactantius (died 330).

The German Cicero, Johann Sturm, printer and scholar (1507-1589).

Cicely *(Sweet).* Heroine of novel by Marietta Holley, better known as "Josiah Allen's wife." (1885).

Cicely Humphreys. Putative daughter of Bothwell and Marie Stuart; who is made the companion of her mother's journeyings and captivity.—C. M. Yonge, *Unknown to History* (1885).

Cyclinius, mistake in one only manuscript of Chaucer for Cyllenius, a name of Mercury, from his birth-place, Mt. Cyllene in Arcadia.

> Cyclinius (Cyllenius) riding in his chevauchie.
> Chaucer, *Complaint of Mars and Venus.*

Cid *(The)*=Seid or Signior, also called **Campeador** [*Cam.pa′.dor*] or "Camp hero." Rodrigue Diaz de Bivar was surnamed "the Cid." The great hero of Castille, he was born at Burgos, 1030, and died, 1099. He signalized himself by his exploits in the reigns of Ferdinand, Sancho II., and Alphonso VI. of Leon and Castille. In the wars between Sancho II. and his brother (Alphonso VI.), he sided with the former; and, on the assassination of Sancho, was disgraced, and quitted the court. He then assembled his vassals and marched against the Moors, whom he conquered in several battles, so that Alphonso was necessitated to recall him. Both Corneille and Guilhem de Cantro have admirable tragedies on the subject; Ross Neil has an English drama called *The Cid;* Sanchez, in 1775, wrote a long poem of 1128 verses, called *Poema del Cid Campeador.* Southey, in his *Chronicle of the Cid* (1808), has collected all that is known of this extraordinary hero.

(It was *The Cid* (1636) which gained for Corneille the title of "Le Grand Corneille.")

The Cid's Father, Don Diego Lainez.

The Cid's Mother, Doña Teresa Nuñez.

The Cid's Wife, Xime′na, daughter of the Count Lozano de Gormaz. The French called her *La Belle Chimène*, but the *rôle* ascribed to her by Corneille is wholly imaginary.

> Never more to thine own castle
>   Wilt thou turn Babieca's rein;
> Never will thy loved Ximena
>   See thee at her side again.
> *The Cid.*

The Cid's Children. His two daughters were Elvi′ra and Sol; his son, Diego Rodriquez, died young.

The Cid's Horse was Babieca [either *Bab.i.ē′.keh* or *Ba.bee.′keh*]. It survived its master two years and a half, but no one was allowed to mount it. Babieca was buried before the monastery gates of Valencia, and two elms were planted to mark the spot.

> Troth it goodly was and pleasant
>   To behold him at their head,
> All in mail on Babieca,
>   And to list the words he said.
> *The Cid.*

(Here "Babieca" is 4 *syl.*, but in the verse above it is only 3 *syl.*).

The Cid's Swords, Cola′da and Tizo′na ("terror of the world"). The latter was taken by him from King Bucar.

Cid (The Portuguese), Nunez Alva′rez Perei′ra (1360–1431).

Cid Hamet Benengeli, the hypothetical author of *Don Quixote.* (See BENENGELI).

Spanish commentators have discovered this pseudonym to be only an Arabian version of *Signior Cervantes. Cid, i.e.,* "signior;" *Hamet*, a Moorish prefix; and *Ben-en-geli*, meaning "son of a stag." So *cervato* ("a young stag") is the basis of the name Cervantes.

Cidli, the daughter of Jairus, restored to life by Jesus. She was beloved by Sem′ida, the young man of Nain, also raised by Jesus from the dead.—Klopstock, *The Messiah*, iv. (1771).

Cigarette. *Vivandiére* in the French army in Algiers. Passionate, wilful, tender and brave, she gives her life to save that of the man she loves.—Ouida, *Under Two Flags.*

Cimmerian Darkness. Homer places the Cimmerians beyond the Ocĕānus, in a land of never-ending gloom; and immediately after Cimmeria, he places the empire of Hādês. Pliny (*Historia Naturalis*, vi. 14) places Cimmeria near the Lake Avernus, in Italy, where "the sun never penetrates." Cimmeria is now called *Kertch*, but the Cossacks call it *Prekla (Hell).*

Cincinnatus, virtuous Roman patriot called from the plough to serve the State.

Cincinna′tus of the Americans, George Washington (1732-1799).

Cinderel′la, the heroine of a fairy tale. She was the drudge of the house, "put upon" by her two elder sisters. While the elder sisters were at a ball, a fairy came, and having arrayed the "little cinder-girl" in ball costume, sent her in a magnificent coach to the palace where the ball was given. The prince fell in love with her, but knew not who she was. This, however, he discovered by means of a "glass slipper" which she dropped, and which fitted no foot but her own.

(This tale is substantially the same as that of *Rhodopis and Psammitichus* in Ælian *(Var. Hist.*, xiii., 32). A similar one is also told in Strabo (*Geog.* xvii.).)

The *glass* slipper should be the *fur* slipper, *pantoufle en vair*, not *en verre;* our version being taken from the *Contes de Fees* of C. Perrault (1697).

Cindy, maid-of-all-work in the Derrick household, in Susan Warner's *Say and Seal.* With the freedom of Yankee help she is "'boun' to confess" whatever occurs to her mind in season and out of season. (1860).

Cinna, a tragedy by Pierre Corneille (1637). Mdlle. Rachel, in 1838, took the part of Emilie the heroine, and made a great sensation in Paris.

Cinq-Mars, (*H. Coiffier de Ruze, marquis de*), favorite of Louis XIII. and *protégé* of Richelieu (1620–1642). Irritated by the cardinal's opposition to his marriage with Marie de Gonzague, Cinq-Mars tried to overthrow or to assassinate him. Gaston, the king's brother, sided with the conspirator, but Richelieu discovered the plot, and Cinq-Mars, being arrested, was condemned to death. Alfred de Vigny published, in 1826, a novel (in imitation of Scott's historical novels) on the subject, under the title of *Cinq-Mars.*

Cinquecento (3 *syl.*), the fifteenth century of Italian notables. They were Ariosto (1474–1533), Tasso (1544–1595), and Giovanni Rucellai (1475–1526), *poets;* Raphael (1483–1520), Titian (1480–1576),

Cinderella and the Fairy Godmother

Gustav Doré, Artist *A. Pisan, Engraver*

AFTER Cinderella had dressed her two sisters for the ball, she followed them with her eyes as long as she could, and when she could see them no more, she began to cry. Her godmother, seeing her all in tears, asked her what was the matter.

"I wish—I wish—" she cried so hard that she could not go on; her godmother, who was a fairy, said to her, "You would be pleased to go to the ball. Would you not?" "Alas, yes!" said Cinderella, sighing. "Very well, be a good girl," said her godmother, "and I will help you to go." She then took her into her room and said to her, "Go into the garden and bring me a pumpkin." Cinderella went quickly and gathered the finest she could find and brought it to her godmother, not comprehending how this pumpkin could make it possible for her to go the ball; her godmother hollowed it out, and having left only the skin, struck it with her wand, and the pumpkin was immediately changed into a beautiful gilded chariot.

Perrault's "Contes."

CINDERELLA AND THE FAIRY GODMOTHER.

and Michael Angelo (1474–1564), *painters.* These, with Machiavelli, Luigi Alamanni, Bernardo Baldi, etc., make up what is termed the "Cinquecentesti." The word means the worthies of the '500 epoch, and it will be observed that they all flourished between 1500 and the close of that century. (See SEICENTA).

> Ouida writes in winter mornings at a Venetian writing-table of cinquecento work that would enrapture the souls of the virtuosi who haunt Christie's.—E. Yates, *Celebrities,* xix.

Cipan'go or **Zipango,** a marvellous island described in the *Voyages* of Marco Polo, the Venetian traveller. He described it as lying some 1500 miles from land. This island was an object of diligent search with Columbus and other early navigators, but belongs to that wonderful chart which contains the *El Dorado* of Sir Walter Raleigh, the *Utopia* of Sir Thomas More, the *Atlantis* of Lord Bacon, the *Laputa* of Dean Swift, and other places better known in story than in geography.

Circe (2 *syl.*), a sorceress who metamorphosed the companions of Ulysses into swine. Ulysses resisted the enchantment by means of the herb *mōly*, given him by Mercury.

> Who knows not Circe,
> The daughter of the sun, whose charmed cup
> Whoever tasted lost his upright shape,
> And downward fell into a grovelling swine?
> Milton, *Comus* (1634).

Circuit (*Serjeant),* in Foote's farce called *The Lame Lover.*

Cis'ley or **Ciss,** any dairy-maid. Tusser frequently speaks of the "dairy-maid Cisley," and in *April Husbandry* tells Ciss she must carefully keep these ten guests from her cheeses: Gehazi, Lot's wife, Argus, Tom Piper, Crispin, Lazarus, Esau, Mary Maudlin, Gentiles and bishops. (1) Gehazi, because a cheese should never be a dead white, like Gehazi the leper. (2) Lot's wife, because a cheese should not be too salt, like Lot's wife. (3) Argus, because a cheese should not be full of eyes, like Argus. (4) Tom Piper, because a cheese should not be "hoven and puffed," like the cheeks of a piper. (5) Crispin, because a cheese should not be leathery, as if for a cobbler's use. (6) Lazarus, because a cheese should not be poor, like the beggar Lazarus. (7) Esau, because a cheese should not be hairy, like Esau. (8) Mary Maudlin, because a cheese should not be full of whey, as Mary Maudlin was full of tears. (9) Gentiles, because a cheese should not be full of maggots or gentils. (10) Bishops, because a cheese should not be made of burnt milk, or milk "banned by a bishop."—T. Tusser, *Five Hundred Points of Good Husbandry,* ("April," 1557).

Citizen (*The*), a farce by Arthur Murphy. George Philpot is destined to be the husband of Maria Wilding, but as Maria Wilding is in love with Beaufort, she behaves so sillily to her betrothed that he refuses to marry her, whereupon she gives her hand to Beaufort (1757).

City Madam (*The*), a comedy by Philip Massinger (1633). She was the daughter of a farmer named Goodman Humble, and married a merchant, Sir John Frugal, who became immensely wealthy, but retired from business, and by a deed of gift transferred his wealth to his brother Luke, whereby madam and her daughter were both dependent on him. During her days of wealth the extravagance of Lady Frugal was unbounded, and her dress costly beyond conception; but Luke reduced her state to that of farmers' daughters in general. Luke says to her:

> You were served in plate;
> Stirred not a foot without a coach, and going
> To church, not for devotion, but to show
> Your pomp.

The City Madam is an extraordinarily spirited picture of actual life, idealized into a semi-comic strain of poetry.—Professor Spaulding.

Cladpole (*Tim*), Richard Lower, of Chiddingly, author of *Tom Cladpole's Journey to Lunnun* (1831); *Jan Cladpole's Trip to 'Merricur* (1844), etc.

Claimant (*The*). William Knollys, in in *The Great Banbury Case*, claimed the baronetcy, but was non-suited. This suit lasted 150 years (1660–1811).

Douglas *v.* Hamilton, in *The Great Douglas Case*, was settled in favor of the claimant, who was at once raised to the peerage under the name and title of Baron Douglas of Douglas Castle, but was not restored to the title of duke (1767--1769).

Tom Provis, a schoolmaster of ill repute, who had married a servant of Sir Hugh Smithes of Ashton Hall, near Bristol, claimed the baronetcy and estates, but was non-suited and condemned to imprisonment for twenty-one years (1853).

Arthur Orton, who claimed to be Sir Roger Tichborne (drowned at sea). He was non-suited and sentenced to fourteen years' imprisonment for perjury (1871–1872).

Claire Twining, daughter of a refined man, the scion of an old English family and a vulgar woman who marries him to escape from poverty. After his death, the daughter begins her career of rising in the social scale, using a wealthy school-fellow as the first step, a well-born husband as the last. The emptiness and vanity of what she gained are well set forth in *An Ambitious Woman*, by Edgar Fawcett. (1883).

Clandestine Marriage (*The*). Fanny Sterling, the younger daughter of Mr. Sterling, a rich city merchant, is clandestinely married to Mr. Lovewell, an apprentice in the house, of good family; and Sir John Melvil is engaged to Miss Sterling, the elder sister. Lord Ogleby is a guest in the merchant's house. Sir John prefers Fanny to her elder sister, and, not knowing of her marriage, proposes to her, but is rejected. Fanny appeals to Lord Ogleby, who, being a vain old fop, fancies she is in love with him, and tells Sterling he means to make her a countess. Matters being thus involved, Lovewell goes to consult with Fanny about declaring their marriage, and the sister, convinced that Sir John is shut up in her sister's room, rouses the house with a cry of "Thieves!" Fanny and Lovewell now make their appearance. All parties are scandalized. But Fanny declares they have been married four months, and Lord Ogleby takes their part. So all ends well.—G. Colman and D. Garrick (1766).

This comedy is a *réchauffé* of *The False Concord*, by Rev. James Townley, many of the characters and much of the dialogue being preserved.

Cla'ra, in Otway's comedy called *The Cheats of Scapin*, an English version of *Les Fourberies de Scapin*, by Molière, represents the French character called "Hyacinthe." Her father is called by Otway "Gripe," and by Molière "Geronte" (2 *syl.*); her brother is "Leander," in French "Leandre;" and her sweetheart "Octavian" son of "Thrifty," in French "Octave" son of "Argante." The sum of money wrung from Gripe is £200, but that squeezed out of Géronte is 1,500 livres.

Clara [d'Almanza], daughter of Don Guzman of Seville, beloved by Don Ferdi-

Circe and her Swine

Briton Rivière, Artist *F. Stacpoole, Engraver*

◆

“THEY found the fair abode where Circe dwelt,
A palace of hewn stone within the vale,
Yet nobly seated. There were mountain wolves
And lions round it, which herself had tamed
With powerful drugs ; yet these assaulted not
The visitors, but wagging their long tails,
Stood on their hinder feet and fawned on them,
Like mastiffs on their master when he comes
From banqueting, and brings them food. So fawned
The strong-clawed wolves and lions on my men.
With fear my men beheld those beasts of prey,
Yet went, and standing in the portico
Of the bright-haired divinity, they heard
Her sweet voice singing, as within she threw
The shuttle through the wide, immortal web
Such as is wove by the goddesses.

Aloud they called, and forth she came
And threw at once the shining doors apart
And bade my comrades enter.
She led them in and seated them on thrones,
Then mingling for them Pramnian wine with cheese,
Meal and fresh honey, and infusing drugs
Into the mixture, drugs which made them lose
The memory of their home, she handed them
The beverage, and they drank. Then instantly
She touched them with a wand and shut them up
In styes, transformed to swine in head and voice,
Bristles and shape, though still the human mind
Remained in them.”
Homer's “Odyssey” (Bryant's Translation).

CIRCE AND HER SWINE.

nand, but destined by her mother for a cloister. She loves Ferdinand, but repulses him from shyness and modesty, quits home and takes refuge in St. Catherine's Convent. Ferdinand discovers her retreat, and after a few necessary blunders they are married.—Sheridan, *The Duenna* (1773).

Clara (*Donna*), the troth-plight wife of Octavio. Her affianced husband, having killed Don Felix in a duel, was obliged to lie *perdu* for a time, and Clara, assuming her brother's clothes and name, went in search of him. Both came to Salamanca, both set up at the Eagle, both hired the same servant, Lazarillo, and ere long they met, recognized each other, and became man and wife.—Jephson, *Two Strings to your Bow* (1792).

Clara [DOUGLAS], a lovely girl of artless mind, feeling heart, great modesty, and well accomplished. She loved Alfred Evelyn, but refused to marry him because they were both too poor to support a house. Evelyn was left an immense fortune, and proposed to Georgina Vesey, but Georgina gave her hand to Sir Frederick Blount. Being thus disentangled, Evelyn again proposed to Clara, and was joyfully accepted.—Lord L. Bulwer Lytton, *Money* (1840).

Clarchen [*Kler'.kn*], a female character in Goethe's *Egmont*, noted for her constancy and devotion.

Clare (*Ada*), cousin of Richard Carstone, both of whom are orphans and wards in Chancery. They marry each other, but Richard dies young, blighted by the law's delays in the great Chancery suit of "Jarndyce *v.* Jarndyce."—C. Dickens, *Bleak House* (1853).

Clarence (*George Duke of*), introduced by Sir W. Scott in *Anne of Geierstein* (time Edward IV.).

Clarence and the Malmsey Butt. According to tradition, George, Duke of Clarence, having joined Warwick to replace Henry VI. on the throne, was put to death, and the choice being offered him, was drowned in a butt of malmsey wine (1478).

Clarendon (*The Earl of*), Lord Chancellor to Charles II. Introduced by Sir W. Scott in *Woodstock* (time, Commonwealth).

Claribel (*Sir*), surnamed "The Lewd." One of the six knights who contended for the false Florimel.—Spenser, *Faëry Queen*, iv. 9 (1596).

Clar'ibel, the pseudonym of Mrs. Barnard, author of numerous popular songs (from 1865 to).

Clar'ice (3 *syl.*), wife of Rinaldo, and sister of Huon of Bordeaux. Introduced in the romances of Bojardo, Ariosto, Tasso, etc.

Clarin or **Clarin'da**, the confidential maid of Radigund, queen of the Am'azons. When the queen had got Sir Ar'tegal into her power, and made him change his armor for an apron, and his sword for a distaff, she fell in love with the captive, and sent Clarin to win him over by fair promises and indulgences. Clarin performed the appointed mission, but fell in love herself with the knight, and told the queen that Sir Artegal was obstinate, and rejected her advances with scorn.—Spenser, *Faëry Queen*, v. 5 (1596).

Clarinda, the heroine of Mrs. Centlivre's drama *The Beau's Duel* (1703).

⁂ "Estifania," in *Rule a Wife and Have a Wife*, by Beaumont and Fletcher.

Clarin'da, a merry, good-humored, high-spirited lady, in love with Charles Frankly. The madcap Ranger is her cousin.—Dr. Hoadly, *The Suspicious Husband* (1747).

Clarinda of Robert Burns, was Mrs. Maclehose, who was alive in 1833.

Clar'ion, the son and heir of Muscarol. He was the fairest and most prosperous of all the race of flies. Aragnol, the son of Arachnê (the spider), entertained a deep and secret hatred of the young prince, and set himself to destroy him; so, weaving a most curious net, Clarion was soon caught, and Aragnol gave him his death-wound by piercing him under the left wing.—Spenser *Muiopotmos or The Butterfly's Fate* (1590).

Claris'sa, wife of Gripe the scrivener. A lazy, lackadaisical, fine city lady, who thinks "a woman must be of mechanic mold who is either troubled or pleased with anything her husband can do" (act i. 3). She has "wit and beauty, with a fool to her husband," but though "fool," a hard, grasping, mean old hunks.

Claris'sa, sister of Beverley, plighted to George Bellmont.—A. Murphy, *All in the Wrong*, (1761).

Clarissa Harlowe. (See HARLOWE.)

Clark (*The Rev. T.*), the pseudonym of John Gall, the novelist (1779 1839).

Clarke (*The Rev. C. C.*), one of the many pseudonyms of Sir Richard Phillips, author of *The Hundred Wonders of the World* (1818), *Readings in Natural Philosophy*.

Clarsie, the mountain maid who, going out at dawn to "try her fortune," discovers the "Harnt" that walks Chilhowee.—Charles Egbert Craddock (Mary Noailles Murfree), *In the Tennessee Mountains* (1884).

Cla'tho, the last wife of Fingal and mother of Fillan, Fingal's youngest son.

Claude (*The English*), Richard Wilson (1714–1782).

Clau'dine (2 *syl.*), wife of the porter of the hotel Harancour, and old nurse of Julio "the deaf and dumb" count. She recognizes the lad, who had been rescued by De l'Epée from the streets of Paris, and brought up by him under the name of Theodore. Ultimately, the guardian Darlemont confesses that he had sent him adrift under the hope of getting rid of him; but being proved to be the count, he is restored to his rank and property.—Th. Holcroft, *The Deaf and Dumb* (1785).

Claudio (*Lord*) of Florence, a friend of Don Pedro, Prince of Arragon, and engaged to Hero (daughter of Leonato, governor of Messina)—Shakespeare, *Much Ado about Nothing* (1600).

Claudio, condemned to die for betraying his mistress Juliet, tries to buy his life at the sacrifice of his sister Isabella's honor, shamefully pursued by Angelo, the Duke's deputy.—Shakespeare, *Measure for Measure*.

Clau'dius, King of Denmark, who poisoned his brother, married the widow, and usurped the throne. Claudius induced Laertês to challenge Hamlet to play with foils, but persuaded him to poison his weapon. In the combat the foils got changed, and Hamlet wounded Laertês with the poisoned weapon. In order still

Donna Clara and Almanzor

♣

"IN the Castle Alcolea
Mirth and music cease their ringing ;
Lords and ladies are departed,
And the tapers are extinguished.

Donna Clara and Almanzor
Only they alone still linger ;
On them shines a single taper,
With its light well-nigh extinguished.

On her chair the dame is seated,
On her footstool he is dozing ;
Till his head, with slumber weary,
On the knees he loves reposes.

Now she pours attar of roses
Cautiously, from golden vial,
On the brown locks of Almanzor,
And she hears him deeply sighing.

. . . . .

And he dreams again he's standing
In the minster at Cordova,
Bending with his brown locks dropping,
Gloomy voices murmuring o'er him."

Heine's "Almanzor" (Translated by C. G. Leland).

DONNA CLARA AND ALMANZOR.

further to secure the death of Hamlet, Claudius had a cup of poisoned wine prepared, which he intended to give Hamlet when he grew thirsty with playing. The queen, drinking of this cup, died of poison, and Hamlet, rushing on Claudius, stabbed him and cried aloud, "Here, thou incestuous, murderous Dane. . . . Follow my mother!"—Shakespeare, *Hamlet* (1596).

⁂ In the *History of Hamblet*, Claudius is called "Fengon," a far better name for a Dane.

Claudius, the instrument of Appius the decemvir for entrapping Virginia. He pretended that Virginia was his slave, who had been stolen from him and sold to Virginius.—J. S. Knowles, *Virginius* (1820).

Claudius (*Mathias*), a German poet born at Rheinfeld, and author of the famous song called *Rheinweinlied* ("Rhenish wine song"), sung at all convivial feasts of the Germans.

> Claudius, though he sang of flagons,
> And huge tankards filled with Rhenish,
> From the fiery blood of dragons
> Never would his own replenish.
> Longfellow, *Drinking Song.*

Claus (*Peter*). (See under K.)

Claus (*Santa*), a familiar name for St. Nicholas, the patron saint of children. On Christmas Eve German children have presents stowed away in their socks and shoes while they are asleep, and the little credulous ones suppose that Santa Claus or Klaus placed them there.

St. Nicholas is said to have supplied three destitute maidens with marriage portions by secretly leaving money with their widowed mother, and as his day occurs just before Christmas, he was selected for the gift-giver on Christmas Eve.—Yonge.

"Claverhouse," or the Marquis of Argyll, a kinsman of Ravenswood, introduced by Sir W. Scott in *The Bride of Lammermoor* (time, William III.).

Claver'house (3 *syl.*), John Graham of Claverhouse (Viscount Dundee), a relentless Jacobite, so rapacious and profane, so violent in temper and obdurate of heart, that every Scotchman hates the name. He hunted the Covenanters with real vindictiveness, and is a by-word for barbarity and cruelty (1650–1689).

Clavijo (*Don*), a cavalier who "could touch the guitar to admiration, write poetry, dance divinely, and had a fine genius for making bird-cages." He married the Princess Antonomesia of Candaya, and was metamorphosed by Malambru'no into a crocodile of some unknown metal. Don Quixote disenchanted him "by simply attempting the adventure."—Cervantes, *Don Quixote*, II. iii. 4, 5 (1615).

Clavilen'o, the wooden horse on which Don Quixote got astride in order to disenchant the Infanta Antonoma'sia, her husband, and the Countess Trifaldi (called the "Dolori'da Dueña"). It was "the very horse on which Peter of Provence carried off the fair Magalone, and was constructed by Merlin." This horse was called Clavileno or wooden Peg, because it was governed by a wooden pin in the forehead.—Cervantes, *Don Qaixote*, II. iii. 4, 5 (1615).

There is one peculiar advantage attending this horse; he neither eats, drinks, sleeps, nor wants shoeing. . . . His name is not Pegasus, nor Bucephalus; nor is it Brilladoro, the name of the steed of Orlando Furioso; neither is it Bayarte, which belonged to Reynaldo de Montalbon; nor Bootes, nor Peritoa, the horses of the sun; but his name is Clavileno the Winged.—Chap. 4.

Claypole (*Noah*), *alias* "Morris Bolter," an ill-conditioned charity-boy, who takes down the shutters of Sowerberry's shop and receives broken meats from Charlotte (Sowerberry's servant), whom he afterwards marries.—C. Dickens, *Oliver Twist* (1837).

Clay and Randolph. In his *Thirty Years' View*, Thomas Hart Benton gives a graphic description of the famous duel between Henry Clay and John Randolph, of Roanoke (April 8, 1826).

After two shots had been exchanged without injury to either, the two statesmen shook hands, Randolph remarking: "You owe me a coat, Mr. Clay," a bullet having passed through his; and Mr. Clay answered: "I am glad the debt is no greater!" (1854).

Cleante (2 *syl.*), brother-in-law of Orgon. He is distinguished for his genuine piety, and is both high-minded and compassionate.—Molière, *La Tartuffe* (1664).

Cléante (2 *Syl.*), son of Har'pagon the miser, in love with Mariane (3 *syl.*). Harpagon, though 60 years old, wished to marry the same young lady, but Cléante solved the difficulty thus: He dug up a casket of gold from the garden, hidden under a tree by the miser, and while Harpagon was raving about the loss of his gold, Cléante told him he might take his choice between Mariane and the gold. The miser preferred the casket, which was restored to him, and Cléante married Mariane.—Molière, *L'Avar* (1667).

Cléante (2 *syl.*), the lover of Angelique, daughter of Argan the *malade imaginaire.* As Argan had promised Angelique in marriage to Thomas Diafoirus, a young surgeon, Cléante carries on his love as a music-master, and though Argan is present, the lovers sing to each other their plans under the guise of an interlude called "Tircis and Philis." Ultimately, Argan assents to the marriage of his daughter with Cléante.—Molière, *Le Malade Imaginaire* (1673).

Clean'the (2 *syl.*), sister of Siphax of Paphos.—Beaumont and Fletcher, *The Mad Lover* (1617).

Cleanthe (3 *syl.*), the lady beloved by Ion.—Talfourd, *Ion* (1835).

Clean'thes (3 *syl.*), son of Leon'idês and husband of Hippolita, noted for his filial piety. The Duke of Epire made a law that all men who had attained the age of 80 should be put to death as useless incumbrances of the commonwealth. Simonidês, a young libertine, admired the law, but Cleanthês looked on it with horror, and determined to save his father from its operation. Accordingly, he gave out that his father was dead, and an ostentatious funeral took place; but Cleanthês retired to a wood, where he concealed Leon'idês, while he and his wife waited on him and administered to his wants.—*The Old Law* (a comedy of Philip Massinger, T. Middleton, and W. Rowley, 1620).

Clegg (*Holdfast*), a Puritan mill-wright.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Cleish'botham *(Jededi'ah)*, schoolmaster and parish clerk of Gandercleuch, who employed his assistant teacher to arrange and edit the tales told by the landlord of the Wallace Inn of the same parish. These tales the editor disposed in three series, called by the general title of *The Tales of My Landlord (q.v.).* (See introduction to *The Black Dwarf.*) Of course

Clara, Jacques and Aristide

Adrien Marie, Artist *Gillot, Engraver*

JACQUES having just discovered that he is a natural son, reproaches Clara, his mother, for having so long concealed the truth from him. Her old friend Aristide Frissard enters.

Aristide.

"Scoundrel!"

Jacques (*angrily*).

"Sir!"

Aristide.

"Oh, you do not frighten me. I repeat to you that the man who insults a woman is a coward, but the man who insults his mother is a scoundrel. Go, embrace your mother, wretched boy!"

Jacques (*throwing himself at his mother's feet*).

"Ah, you are right, I am a scoundrel!"

Clara.

"My poor child!"

Jacques (*offering his hand to Aristide, but addressing his mother*).

"Forgive me, forgive me, I pray!"

Clara.

"Yes, I understand and I pardon you."

Jacques.

"For a moment I was mad, I was so astonished at what I had heard. Now, I am calm, let us never ſpeak of the matter again."

"Le Fils Naturel," by A. Dumas, fils.

CLARA, JACQUES AND ARISTIDE.

the real author is Sir Walter Scott (1771–1832).

Mrs. Dorothea Cleishbotham, wife of the schoolmaster, a perfect Xantippê, and a "sworn sister of the Eumen′idês."

Cle′lia or **Clœ′lia,** a Roman maiden, one of the hostages given to Por′sena. She made her escape from the Etruscan camp by swimming across the Tiber. Being sent back by the Romans, Porsena not only set her at liberty for her gallant deed, but allowed her to take with her a part of the hostages. Mdlle. Scudéri has a novel on the subject, entitled *Clélie, Histoire Romaine.*

> Our statues—not those that men desire—
> Sleek odalisques [*Turkish slaves*]. . . but
> The Carian Artemisia. . . [*See Artemisia.*]
> Clelia, Cornelia. . . and the Roman brows
> Of Agrippina.
>
> Tennyson, *The Princess*, ii.

Cle′lia, a vain, frivolous female butterfly, with a smattering of everything. In youth she was a coquette; and when youth was passed, tried sundry means to earn a living, but without success.—Crabbe, *Borough* (1810).

Clelie (2 *syl.*), the heroine of a novel so called by Mdlle. Scudéri. (See CLELIA.)

Clement, one of the attendants of Sir Reginald Front de Bœuf (a follower of Prince John).—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Clem′ent (Justice), a man quite able to discern between fun and crime. Although he had the weakness "of justices' justice." he had not the weakness of ignorant vulgarity.

> *Knowell.* They say he will commit a man for taking the wall of his horse.
>
> *Wellbred.* Ay, or for wearing his cloak on one shoulder, or serving God. Anything, indeed, if it comes in the way of his humor.—B. Jonson, *Every Man in His Humor*, iii. 2 (1598).

Clementi′na (*The Lady*), an amiable, delicate, beautiful, accomplished, but unfortunate woman, deeply in love with Sir Charles Grandison. Sir Charles married Harriet Byron.—S. Richardson, *The History of Sir Charles Grandison* (1753).

Cle′ofas (*Don*), the hero of a novel by Lesage, entitled *Le Diable Boiteux* (*The Devil on Two Sticks*). A fiery young Spaniard, proud, high-spirited and revengeful; noted for gallantry but not without generous sentiment. Asmode′us (4 *syl.*) shows him what is going on in private families by unroofing the houses (1707).

Cleom′brotus or Ambracio′ta of Ambrac′ia, (in Epirus). Having read Plato's book on the soul's immortality and happiness in another life, he was so ravished with the description that he leaped into the sea that he might die and enjoy Plato's elysium.

> He who to enjoy
> Plato's elysium leaped into the sea,
> Cleombrotus.
>
> Milton, *Paradise Lost*, iii. 471, etc. (1665).

Cleom′enes (4 *syl.*), the hero and title of a drama by Dryden (1692).

> As Dryden came out of the theatre a young fop of fashion said to him: "If I had been left alone with a young beauty, I would not have spent my time like your Spartan hero." "Perhaps not," said the poet, "but you are not my hero."—W. C. Russell, *Representative Actors.*

Cleom′enes (4 *syl.*). "The Venus of Cleomenês" is now called "The Venus de'Medici."

> Such a mere moist lump was once . . . the Venus of Cleomenês."—Ouida, *Ariadnê*, i. 8.

Cle′on, governor of Tarsus, burnt to death with his wife Dionys′ia by the enraged citizens, to revenge the supposed murder of Mari′na, daughter of Per′iclês, Prince of Tyre.—Shakespeare, *Pericles, Prince of Tyre* (1608).

Cle′on, the personification of Glory.—Spenser, *Faëry Queen.*

Cleop′atra, Queen of Egypt, wife of Ptolemy Dionysius, her brother. She was driven from her throne, but re-established by Julius Cæsar, B.C. 47. Antony, captivated by her, repudiated his wife, Octavia, to live with the fascinating Egyptian. After the loss of the battle of Actium, Cleopatra killed herself by an asp.

E. Jodelle wrote in French a tragedy called *Cléopâtre Captive* (1550); Jean Mairet one called *Cléopâtre* (1630); Isaac de Benserade (1670); J. F. Marmontel (1750), and Mde. de Girardin (1847) wrote tragedies in French on the same subject. S. Daniel (1600) wrote a tragedy in English called *Cleopatra;* Shakespeare one called *Antony and Cleopatra* (1608); and Dryden one on the same subject, called *All for Love* or *the World Well Lost* (1682).

⁂ Mrs. Oldfield (1683–1730) and Peg (Margaret) Woffington (1718--1760) were unrivalled in this character.

Cleopatra and the Pearl. The tale is that Cleopatra made a sumptuous banquet, which excited the surprise of Antony; whereupon the queen took a pearl ear-drop, dissolved it in a strong acid and drank the liquor to the health of the triumvir, saying: "My draught to Antony shall exceed in value the whole banquet."

⁂ When Queen Elizabeth visited the Exchange, Sir Thomas Gresham pledged her health in a cup of wine containing a precious stone crushed to atoms, and worth £15,000.

> Here £15,000 at one clap goes
> Instead of sugar; Gresham drinks the pearl
> Unto his queen and mistress. Pledge it; love it!
> —Th. Heywood, *If You Know not Me, You Know Nobody.*

Cleopatra in Hades. Cleopatra, says Rabelais, is "a crier of onions" in the shades below. The Latin for a pearl and onion is *unio*, and the pun refers to Cleopatra giving her *pearl* (or *onion*) to Antony in a draught of wine, or, as some say, drinking it herself in toasting her lover.—Rabelais, *Pantagruel*, ii. 30 (1553).

Cleopat′ra, Queen of Syria, daughter of Ptolemy Philome′ter, King of Egypt. She first married Alexander Bala, the usurper (B.C. 149); next Deme′trius Nica′nor. Demetrius, being taken prisoner by the Parthians, married Rodogune (3 *syl.*), daughter of Phraa′tes (3 *syl.*) the Parthian king, and Cleopatra married Antiochus Sidetês, brother of Demetrius. She slew her son Seleucus (by Demetrius) for treason, and as this produced a revolt, abdicated in favor of her second son, Anti′ochus VIII., who compelled her to drink poison which she had prepared for himself. P. Corneille has made this the subject of his tragedy called *Rodogune* (1646).

⁂ This is not the Cleopatra of Shakespeare's and Dryden's tragedies.

Cleopatra. In his *Graffiti d'Italia*, William Wetmore Story gives a passionate soliloquy of the Egyptian Queen, beginning:—

> "Here, Charmian, take my bracelets;
> They bar with a purple stain
> My arms."
> (1868).

Clere′mont (2 *syl.*), a merry gentleman, the friend of Dinant′.—Beaumont

Claudio and Isabella

Holman Hunt, Artist *W. H. Simmons, Engraver*

♣

Isabella.
"WHAT says my brother?"
Claudio.
"Death is a fearful thing."
Isabella.
"And shamèd life a hateful."
Claudio.
"Ay, but to die, and go we know not where;
To lie in cold obstruction and to rot;
This sensible warm motion to become
A kneaded clod; . . .
The weariest and most loathed worldly life,
That age, ache, penury, and imprisonment
Can lay on nature, is a paradise
To what we fear of death."
Shakespeare's "Measure for Measure."

CLAUDIO AND ISABELLA.

and Fletcher, *The Little French Lawyer* (1547).

Cler'imond, niece of the Green Knight, sister of Fer'ragus the giant, and bride of Valentine the brave.—*Valentine and Orson.*

Clerks (*St. Nicholas's*), thieves, also called "St. Nicholas's Clergymen," in allusion to the tradition of "St. Nicholas and the thieves." Probably a play on the words *Nich-olas* and *Old Nick* may be designed.—See Shakespeare, 1 *Henry IV.* act ii. sc. 1 (1597).

Cless'ammor, son of Thaddu and brother of Morna (Fingal's mother). He married Moina, daughter of Reutha'mir (the principal man of Balclutha, on the Clyde). It so happened that Moina was beloved by a Briton named Reuda, who came with an army to carry her off. Reuda was slain by Clessammor; but Clessammor, being closely pressed by the Britons, fled, and never again saw his bride. In due time a son was born, called Carthon; but the mother died. While Carthon was still an infant, Fingal's father attacked Balclutha, and slew Reuthama (Carthon's grandfather). While the boy grew to manhood, he determined on vengeance; accordingly he invaded Morven, the kingdom of Fingal, where Clessammor, not knowing who he was, engaged him in single combat, and slew him. When he discovered that it was his son, three days he mourned for him, and on the fourth he died.—Ossian, *Carthon.*

Cleve'land (*Barbara Villiers, Duchess of*), one of the mistresses of Charles II., introduced by Sir W. Scott in *Peveril of the Peak.*

Cleve'land (*Captain Clement*), *alias* Vaughan [*Vawn*], "the pirate," son of Norna of the Fitful Head. He is in love with Minna Troil (daughter of Magnus Troil, the udaller of Zetland).—Sir W. Scott, *The Pirate* (time, William III).

Clever, the man-servant of Hero Sutton, "the city maiden." When Hero assumed the guise of a quaker, Clever called himself Obadiah, and pretended to be a rigid quaker also. His constant exclamation was "Umph!"—S. Knowles, *Woman's Wit, etc.* (1838).

Clifford (*Sir Thomas*), betrothed to Julia (daughter of Master Walter "the hunchback"). He is wise, honest, truthful, and well-favored, kind, valiant, and prudent.—S. Knowles, *The Hunchback* (1831).

Clifford, (*Mr.*), the heir of Sir William Charlton in right of his mother, and in love with Lady Emily Gayville. The scrivener Alscrip had fraudulently got possession of the deeds of the Charlton estates, which he had given to his daughter called "the heiress," and which amounted to £2000 a year; but Rightly, the lawyer, discovered the fraud, and "the heiress" was compelled to relinquish this part of her fortune. Clifford then proposed to Lady Emily, and was accepted.—General Burgoyne, *The Heiress* (1781).

Clifford (*Paul*), a highwayman, reformed by the power of love.—Lord Lytton, *Paul Clifford* (1830).

Clifford (*Rosamond*), usually called "The Fair Rosamond," the favorite mistress of Henry II.; daughter of Walter Lord Clifford. She is introduced by Tennyson in his tragedy *Becket.* Miss Terry acted the part. Dryden says:

> *Jane* Clifford was her name, as books aver,
> "Fair Rosamond" was but her *nom de guerre*.
> *Epilogue to Henry II.*

Clifford (*Henry Lord*), a general in the English army.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Clifton (*Harry*), lieutenant of H. M. ship *Tiger*. A daring, dashing, care-for-nobody young English sailor, delighting in adventure, and loving a good scrape. He and his companion Mat Mizen take the side of El Hyder, and help to re-establish the Chereddin, Prince of Delhi, who had been dethroned by Hamlet Abdulerim.—Barrymore, *El Hyder, Chief of the Ghaut Mountains.*

Clim of the Clough. (See Clym).

Clink (*Jem*), the turnkey at Newgate.—Sir W. Scott, *Peveril of the Peak* (time, Charles II).

Clinker (*Humphry*), a poor work-house lad, put out by the parish as apprentice to a blacksmith, and afterwards employed as an ostler's assistant and extra postilion. Being dismissed from the stables, he enters the service of Mr. Bramble, a fretful, grumpy, but kind-hearted and generous old gentleman, greatly troubled with gout. Here he falls in love with Winifred Jenkins, Miss Tabitha Brambles's maid, and turns out to be a natural son of Mr. Bramble.—T. Smollett, *The Expedition of Humphry Clinker* (1771.)

Clip'purse (*Lawyer*), the lawyer employed by Sir Everard Waverley to make his will.—Sir W. Scott, *Waverley* (time, George II.).

Cliquot (*Klee'ko*), a nickname given by *Punch* to Frederick William IV. of Prussia, from his love of champagne of the "Cliquot brand" (1795, 1840--1861).

Clitandre, a wealthy bourgeois, in love with Henriette, "the thorough woman," by whom he is beloved with fervent affection. Her elder sister, Armande (2 *syl.*), also loves him, but her love is of the platonic hue, and Clitandre prefers in a wife the warmth of woman's love to the marble of philosophic ideality.—Molière, *Les Femmes Savantes* (1672).

Cloaci'na, the presiding personification of city sewers. (Latin, *cloāca*, "a sewer.")

> . . . Cloacina, goddess of the tide,
> Whose sable streams beneath the city glide.
> Gay, *Trivia*, ii. (1712).

Clod'dipole (3 *syl.*), "the wisest lout of all the neighboring plain." Appointed to decide the contention between Cuddy and Lobbin Clout.

> From Cloddipole we learn to read the skies,
> To know when hail will fall, or winds arise;
> He taught us erst the heifer's tail to view,
> When struck aloft that showers would straight ensue.
> He first that useful secret did explain,
> That pricking corns foretell the gathering rain;
> When swallows fleet soar high and sport in air,
> He told us that the welkin would be clear.
> Gay, *Pastoral*, i. (1714).

(Cloddipole is the "Palæmon" of Virgil's *Ecl.* iii.).

Clo'dio *(Count)*, governor. A dishonorable pursuer of Zeno'cia, the chaste troth-plight wife of Arnoldo.—Beaumont and Fletcher, *The Custom of the Country* (1647).

Clodio, the younger son of Don Antonio, a coxcomb and braggart. Always boasting of his great acquaintances, his conquests, and his duels. His snuff-box he thinks more of than his lady-love, he interlards his speech with French, and exclaims "Split me!" by way of oath. Clodio was to have married Angelina, but the lady preferred his elder brother, Carlos, a bookworm, and Clodio engaged himself to Elvira of Lisbon.—C. Cibber, *Love Makes a Man* (1694).

Clo'e, in love with the shepherd, Thenot, but Thenot rejects her suit out of admiration of the constancy of Clorinda for her dead lover. She is wanton, coarse, and immodest, the very reverse of Clorinda, who is a virtuous, chaste, and faithful shepherdess. ("Thenot," the final *t* is sounded.)—John Fletcher, *The Faithful Shepherdess* (1610). (See CHLOE).

Clo'ra, sister of Fabrit'io, the merry soldier, and the sprightly companion of Frances (sister to Frederick).—Beaumont and Fletcher, *The Captain* (1613).

Clorida'no, a humble Moorish youth, who joined Medo'ro in seeking the body of King Dardinello to bury it. Medoro being wounded, Cloridano rushed madly into the ranks of the enemy and was slain.—Ariosto, *Orlando Furioso* (1516).

Clorin'da, daughter of Sena'pus of Ethiopia (a Christian). Being born white, her mother changed her for a black child. The Eunuch Arse'tes (3 *syl.*) was entrusted with the infant Clorinda, and as he was going through a forest, saw a tiger, dropped the child, and sought safety in a tree. The tiger took the babe and suckled it, after which the eunuch carried the child to Egypt. In the siege of Jerusalem by the Crusaders, Clorinda was a leader of the Pagan forces. Tancred fell in love with her, but slew her unknowingly in a night attack. Before she expired she received Christian baptism at the hands of Tancred, who greatly mourned her death. —Tasso, *Jerusalem Delivered*, xii. (1675).

(The story of Clorinda is borrowed from the *Theag'anês and Chariclea* of Heliodōrus Bishop of Trikka).

Clorinda, "the faithful shepherdess" called "The Virgin of the Grove," faithful to her buried love. From this beautiful character Milton has drawn his "lady" in *Comus*. Compare the words of the "First Brother" about chastity, in Milton's *Comus*, with these lines of Clorinda:

> Yet I have heard (my mother told it me),
> And now I do believe it, if I keep
> My virgin flower uncropt, pure, chaste, and fair,
> No goblin, wood-god, fairy, elf, or fiend,
> Satyr, or other power that haunts the groves
> Shall hurt my body, or by vain illusion
> Draw me to wander after idle fires,
> Or voices calling me in dead of night
> To make me follow and so tole me on
> Through mire and standing-pools, to find my ruin.
> . . . Sure there's a power
> In the great name of Virgin that binds fast
> All rude, uncivil bloods. . . . Then strong Chastity,
> Be thou my strongest guard.
> —J. Fletcher, *The Faithful Shepherdess* (1610).

Cloris, the damsel beloved by Prince Prettyman.—Duke of Buckingham, *The Rehearsal* (1671).

Clotaire (2 *syl.*). The King of France exclaimed on his death-bed: "Oh, how great must be the King of Heaven, if He can kill so mighty a monarch as I am!"—*Gregory of Tours*, iv. 21.

Cloten or **Cloton,** King of Cornwall, one of the five kings of Britain after the extinction of the line of Brute (1 *syl.*).—Geoffrey, *British History*, ii. 17 (1142).

Cloten, a vindictive lout, son of the second wife of Cymbeline by a former husband. He is noted for "his unmeaning frown, his shuffling gait, his burst of voice, his bustling insignificance, his fever-and-ague fits of valor, his froward tetchiness, his unprincipled malice, and occasional gleams of good sense." Cloten is the rejected lover of Imogen (the daughter of his father-in-law by his first wife), and is slain in a duel by Guiderius.—Shakespeare, *Cymbeline* (1605).

Clotha'rius or CLOTHAIRE, leader of the Franks after the death of Hugo. He is shot with an arrow by Clorinda.—Tasso, *Jerusalem Delivered*, xi. (1675).

Cloud (*St.*), patron saint of nail-smiths. A play on the French word *clou* ("a nail").

Cloudes'ley (*William of*), a famous north-country archer, the companion of Adam Bell and Clym of the Clough. Their feats of robbery were chiefly carried on in Englewood Forest, near Carlisle. William was taken prisoner at Carlisle, and was about to be hanged, but was rescued by his two companions. The three then went to London to ask pardon of the King, which at the Queen's intercession was granted. The King begged to see specimens of their skill in archery, and was so delighted therewith, that he made William a "gentleman of fe," and the other two "yemen of his chambre." The feat of William was very similar to that of William Tell (*q.v.*).—Percy, *Reliques*, I. ii. 1.

Clout *(Colin)*, a shepherd loved by Marian "the parson's maid," but for whom Colin (who loved Cicily) felt no affection. (See COLIN CLOUT).

Young Colin Clout, a lad of peerless meed,
Full well could dance, and deftly tune the reed;
In every wood his carols sweet were known,
At every wake his nimble feats were shown.
Gay, *Pastoral*, ii. (1714).

Clout (*Lobbin*), a shepherd in love with Blouzelinda. He challenged Cuddy to a contest of song in praise of their respective sweethearts, and Cloddipole was appointed umpire. Cloddipole was unable to award the prize, for each merited "an oaken staff for his pains." "Have done, however, for the herds are weary of the song, and so am I."—Gay, *Pastoral*, i. (1714).

Cloyse (*Goody*). A pious and exemplary dame, especially well-versed in the catechism, who, in Goodman Brown's fantasy of the witches' revel in the forest, joins him on his way thither, and croaks over the loss of her broomstick, which was "all anointed with the juice of smallage and cinquefoil and wolf's bane—" "Mingled with fine wheat and the fat of a new-born babe," says another shape.—Nathaniel Hawthorne, *Mosses from an Old Manse* (1854).

Club-Bearer (*The*), Periphe'tês, the robber of Ar'golis, who murdered his victims with an iron club.—*Greek Fable.*

Clumsey (*Sir Tunbelly*), father of Miss Hoyden. A mean, ill-mannered squire and justice of the peace, living near Scarborough. Most cringing to the aristocracy, whom he toadies and courts. Sir Tunbelly promises to give his daughter in marriage to Lord Foppington, but Tom Fashion, his lordship's younger brother, pretends to be Lord Foppington, gains admission to the family and marries her. When the real Lord Foppington arrives he is treated as an imposter, but Tom confesses the ruse. His lordship treats the knight with such ineffable contempt, that Sir Tunbelly's temper is aroused, and Tom is received into high favor.—Sheridan, *A Trip to Scarborough* (1777).

⁂ This character appears in Vanbrugh's *Relapse*, of which comedy the *Trip to Scarborough* is an abridgment and adaptation.

Clu'ricaune (3 *syl.*), an Irish elf of evil disposition, especially noted for his knowledge of hidden treasure. He generally assumes the appearance of a wrinkled old man.

Clutterbuck (*Captain*), the hypothetical editor of some of Sir Walter Scott's novels, as *The Monastery* and *The Fortunes of Nigel.* Captain Clutterbuck is a retired officer, who employs himself in antiquarian researches and literary idleness. *The Abbot* is dedicated by the "author of *Waverley*" to Captain Clutterbuck," late of his majesty's —— infantry regiment.

Clym of the Clough ("*Clement of the Cliff*"), a noted outlaw, associated with Adam Bell and William of Cloudesley, in Englewood Forest, near Carlisle. When William was taken prisoner at Carlisle, and was about to be hanged, Adam and Clym shot the magistrates, and rescued their companion. The mayor with his *posse* went out against them, but they shot the mayor, as they had done the sheriff, and fought their way out of the town. They then hastened to London to beg pardon of the king, which was granted them at the queen's intercession. The king, wishing to see a specimen of their shooting, was so delighted at their skill that he made William a "gentleman of fe," and the other two "yemen of his chambre."—Percy, *Reliques* ("Adam Bell," etc., I. ii. 1).

Cly'tie, a water-nymph in love with Apollo. Meeting with no return, she was changed into a sunflower, or rather a *tournesol*, which still turns to the sun, following him through his daily course.

The sunflower does not turn to the sun. On the same stem may be seen flowers in every direction, and not one of them shifts the direction in which it has first opened. T. Moore (1814) says:

> The sunflower turns on her god when he sets,
> The same look which she turned when he rose.

This may do in poetry, but it is not correct. The sunflower is so called simply because the flower resembles a pictured sun.

Lord Thurlow (1821) adopted Tom Moore's error, and enlarged it:

> Behold, my dear, this lofty flower,
>   That now the golden sun receives;
> No other deity has power,
>   But only Phœbus, on her leaves;
> As he in radiant glory burns,
> From east to west her visage turns.
>
> *The Sunflower.*

Clytus, an old officer in the army of Philip of Macedon, and subsequently in that of Alexander. At a banquet, when both were heated with wine, Clytus said to Alexander, "Philip fought men, but Alexander women," and after some other insults, Alexander in his rage stabbed the old soldier; but instantly repented and said:

> What has my vengeance done?
> Who is it thou hast slain? Clytus? What was he
> The faithfullest subject, worthiest counsellor,
> The bravest soldier. He who saved my life
> Fighting bare-headed at the river Granie.
> For a rash word, spoke in the heat of wine,
> The poor, the honest Clytus thou hast slain,—
> Clytus, thy friend, thy guardian, thy preserver!
>
> N. Lee, *Alexander the Great*, iv. 2 (1678).

Cne'us, the Roman officer in command of the guard set to watch the tomb of Jesus, lest the disciples should steal the body, and then declare that it had risen from the dead.—Klopstock, *The Messiah*, xiii. (1771).

Co'an (*The*), Hippocrates, the "Father of Medicine" (B.C. 460–357).

> . . . the great Coan, him whom Nature made
> To serve the costliest creature of her tribe [*man*].
> Dantê, *Purgatory*, xxix. (1308).

Co'anocot'zin (5 *syl.*), King of the Az'tecas. Slain in battle by Madoc.—Southey, *Madoc* (1805).

Co'atel, daughter of Acul'hua, a priest of the Az'tecas, and wife of Lincoya. Lincoya, being doomed for sacrifice, fled for refuge to Madoc, the Welsh Prince, who had recently landed on the North American coast, and was kindly treated by him. This gave Coatel a sympathetic interest in the White strangers, and she was not backward in showing it. Then, when young Hoel was kidnapped, and confined in a cavern to starve to death, Coatel visited him and took him food. Again, when Prince Madoc was entrapped, she contrived to release him, and assisted the prince to carry off young Hoel. After the defeat of the Az'tecas by the White strangers, the chief priest declared that some one had proved a traitor, and resolved to discover who it was by handing round a cup, which he said would be harmless to the innocent, but death to the guilty. When it was handed to Coatel, she was so frightened that she dropped down dead. Her father stabbed himself, and "fell upon his child," and when Lincoya heard thereof, he flung himself down from a steep precipice on to the rocks below.—Southey, *Madoc* (1805).

Cobb (*Ephraim*), in Cromwell's troop. —Sir W. Scott, *Woodstock* (time, Commonwealth).

Cobbler-Poet (*The*), Hans Sachs, of Nuremberg. (See TWELVE WISE MASTERS).

Cobham (*Eleanor*), wife of Humphrey, duke of Gloucester, and aunt of King Henry VI., compelled to do penance barefoot in a sheet in London, and after that to live in the Isle of Man in banishment, for "sorcery." In 2 *Henry VI.*, Shakespeare makes Queen Margaret "box her ears," but this could not be, as Eleanor was banished three years before Margaret came to England.

> Stand forth, dame Eleanor Cobham, Gloster's wife . . .
> You, madam . . . despoiled of your honor . . .
> Shall, after three days' open penance done,
> Live in your country, here in banishmont,
> With Sir John Stanley, in the Isle of Man.
> Shakespeare, 2 *Henry VI.* act ii. sc. 3 (1591).

Cock of Westminster (*The*). Castell, a shoemaker, was so called from his very early hours. He was one of the benefactors of Christ's Hospital (London).

Cocker (*Edward*), published a useful treatise on arithmetic, in the reign of Charles II., which had a prodigious success, and has given rise to the proverb, "According to Cocker" (1632–1675).

Cockle (*Sir John*), the miller of Mansfield, and keeper of Sherwood Forest. Hearing a gun fired one night, he went into the forest, expecting to find poachers, and seized the king (Henry VIII.), who had been hunting and had got separated from his courtiers. When the miller discovered that his captor was not a poacher, he offered him a night's lodging. Next day the courtiers were brought to Cockle's house by under-keepers, to be examined as poachers, and it was then discovered that the miller's guest was the king. The "merry monarch" knighted the miller, and settled on him 1000 marks a year.—R. Dodsley, *The King and the Miller of Mansfield* (1737).

Cockney (*Nicholas*), a rich city grocer, brother of Barnacle. Priscilla Tomboy, of the West Indies, is placed under his charge for her education.

Walter Cockney, son of the grocer, in the shop. A conceited young prig, not yet out of the quarrelsome age. He makes boy-love to Priscilla Tomboy and Miss La Blond; but says he will "tell papa" if they cross him.

Penelope Cockney, sister of Walter.—*The Romp* (altered from Bickerstaff's *Love in the City*).

Cœlebs' Wife, a bachelor's ideal of a model wife. Cœlebs is the hero of a novel, by Mrs. Hannah Moore, entitled *Cœlebs in Search of a Wife* (1809).

> In short, she was a walking calculation,
> Miss Edgworth's novels stepping from their covers,
> Or Mrs. Trimmer's books on education.
> Or "Cœlebs' wife" set out in quest of lovers.
> Byron, *Don Juan*, i. 16 (1819).

Cœur de Lion, Surname of Richard of England (1157--1199.) Also conferred upon Louis VIII. of France.

Coffin (*Long Tom*), the best sailor character ever drawn. He is introduced in *The Pilot*, a novel by J. Fenimore Cooper. Cooper's novel has been dramatized by E. Fitzball, under the same name, and Long Tom Coffin preserves in the burletta his reckless daring, his unswerving fidelity, his simple-minded affection, and his love for the sea.

Cogia Houssain, the captain of forty thieves, outwitted by Morgiana, the slave. When, in the guise of a merchant, he was entertained by Ali Baba, and refused to eat any salt, the suspicions of Morgiana was aroused, and she soon detected him to be the captain of the forty thieves. After supper she amused her master and his guest with dancing; then playing with Cogia's dagger for a time, she plunged it suddenly into his heart and killed him.—*Arabian Nights* ("Ali Baba or the Forty Thieves").

Col'ax. Flattery personified in *The Purple Island* (1633), by Phineas Fletcher. Colax "all his words with sugar spices . . . lets his tongue to sin, and takes rent of shame. . . His art [*was*] to hide and not to heal a sore." Fully described in canto viii. (Greek, *kōlax*, "a flatterer or fawner.")

Colbrand or **Colebrond** (2 *syl.*), the Danish giant, slain in the presence of King Athelstan, by Sir Guy of Warwick, just returned from a pilgrimage, still "in homely russet clad," and in his hand a hermit's staff." The combat is described at length by Drayton, in his *Polyolbion*, xii.

> One could scarcely bear his axe . . .
> Whose squares were laid with plates, and riveted with steel,
> And armed down along with pikes, whose hardened points
> . . . had power to tear the joints
> Of cuirass or of mail.
> Drayton, *Polyolbion*, xii. (1613).

Coldstream (*Sir Charles*), the chief character in Charles Mathew's play called *Used up*. He is wholly *ennuyé*, sees nothing to admire in anything; but is a living personification of mental inanity and physical imbecility.

Cole (*1 syl.*), a legendary British king, described as "a merry old soul," fond of his pipe, fond of his glass, and fond of his "fiddlers three." There were two kings so called—Cole (or Coïl I.) was the predecessor of Porrex; but Coïl II. was succeeded by Lucius, "the first British king who embraced the Christian religion." Which of these two mythical kings the song refers to is not evident.

Cole (*Mrs.*). This character is designed for Mother Douglas, who kept a "gentlemen's magazine of frail beauties" in a superbly furnished house at the north-east corner of Covent Garden. She died 1761. —S. Foote, *The Minor* (1760).

Colein (*2 syl.*), the great dragon slain by Sir Bevis of Southampton.—Drayton, *Polyolbion*, ii. (1612).

Colemi'ra (*3 syl.*), a poetical name for a cook. The word is compounded of *coal* and *mire.*

"Could I," he cried "express how bright a grace
Adorns thy morning hands and well-washed face,
Thou wouldst, Colemira, grant what I implore,
And yield me love, or wash thy face no more."
Shenstone, *Colemira* (an eclogue).

Cole'pepper (*Captain*) or CAPTAIN PEPPERCULL, the Alsatian bully.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Colin, or in Scotch **Cailen,** *Green Colin*, the laird of Dunstaffnage, so called from the green colour which prevailed in his tartan.

Colin and Rosalinde. In *The Shepheardes Calendar* (1579), by Edm. Spenser, Rosalinde is the maiden vainly beloved by Colin Clout, as her choice was already fixed on the shepherd Menalcas. Rosalinde is an anagram of "Rose Danil," a lady beloved by Spenser (*Colin Clout*), but Rose Danil had already fixed her affections on John Florio the Resolute, whom she subsequently married.

And I to thee will be as kind
As Colin was to Rosalinde,
Of courtesie the flower.
M. Drayton, *Dowsabel* (1593)

Colin Clout, the pastoral name assumed by the poet Spenser, in *The Shephearde's Calendar*, *The Ruins of Time*, *Daphnaida*, and in the pastoral poem called *Colin Clout's come home again* (from his visit to Sir Walter Raleigh). Ecl. i. and xii. are soliloquies of Colin, being lamentations that Rosalinde will not return his love. Ecl. vi. is a dialogue between Hobbinol and Colin, in which the former tries to comfort the disappointed lover. Ecl. xi. is a dialogue between Thenot and Colin, Thenot begs Colin to sing some joyous lay; but Colin pleads grief for the death of the sheperdess Dido, and then sings a monody on the great sheperdess deceased. In ecl. vi. we are told that Rosalinde has betrothed herself to the shepherd Menalcas (1579).

In the last book of the *Faëry Queen*, we have a reference to "Colin and his lassie," (Spenser and his wife) supposed to be Elizabeth, and elsewhere called "Mirabella" (See CLOUT, etc.)

Colin Clout and his lassie, referred to in the last book of the *Faëry Queen*, are Spenser and his wife Elizabeth, elsewhere called "Mirabella" (1596).

Colin Clout's Come Home Again. "Colin Clout" is Spenser, who had been to London on a visit to "the Shepherd of the Ocean" (Sir Walter Raleigh), in 1589; on his return to Kilcolman, in Ireland, he wrote this poem. "Hobbinol," his friend (Gabriel Harvey, L.L. D.), tells him how all the shepherds had missed him, and begs him to relate to him and them his adventures while abroad. The pastoral contains a eulogy of British contemporary poets, and of the court beauties of Queen Elizabeth (1591). (See COLYN.)

Colin Tampon, the nickname of a Swiss, as John Bull means an Englishman, etc.

Colkitto (*Young*), or "Vich Alister More," or "Alister M'Donnell," a Highland chief in the army of Montrose.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Colleau (*May*), the heroine of a Scotch ballad, which relates how "fause Sir John" carried her to a rock for the purpose of throwing her down into the sea; but May outwitted him, and subjected him to the same fate he had designed for her.

Colleen′, *i.e.* "girl;" Colleen bawn ("the blond girl"); Colleen rhue ("the red-haired girl"), etc.

⁂ Dion Boucicault has a drama entitled *The Colleen Bawn*, founded upon Gerald Griffin's novel *The Collegians*.

Collier (*Jem*), a smuggler.—Sir W. Scott, *Redgauntlet* (time, George III.)

Collingwood and the Acorns. Collingwood never saw a vacant place in his estate, but he took an acorn out of his pocket and popped it in.—Thackeray, *Vanity Fair* (1848).

Colmal, daughter of Dunthalmo, Lord of Teutha (*the Tweed*). Her father, having murdered Rathmor in his halls, brought up the two young sons of the latter, Calthon and Colmar, in his own house; but when grown to manhood he thought he detected a suspicious look about them, and he shut them up in two separate caves on the banks of the Tweed, intending to kill them. Colmal, who was in love with Calthon, set him free, and the two made good their escape to the court of Fingal. Fingal sent Ossian with 300 men to liberate Colmar; but when Dunthalmo heard thereof, he murdered the prisoner. Calthon, being taken captive, was bound to an oak, but was liberated by Ossian, and joined in marriage to Colmal, with whom he lived lovingly in the halls of Teutha.—Ossian, *Calthon and Colmal.*

Colmar, brother of Calthon. When quite young their father was murdered by Dunthalmo, who came against him by night, and killed him in his banquet hall; but moved by pity, he brought up the two boys in his own house. When grown to manhood, he thought he observed mischief in their looks, and therefore shut them up in two separate cells on the banks of the Tweed. Colmal the daughter of Dunthalmo, who was in love with Calthon, liberated him from his bonds, and they fled to Fingal to crave aid on behalf of Colmar; but before succor could arrive, Dunthalmo had Colmar brought before him, "bound with a thousand thongs," and slew him with his spear.—Ossian, *Calthon and Colmal.*

Colna-Dona ("*love of heroes*"), daughter of King Car′ul. Fingal sent Ossian and Toscar to raise a memorial on the banks of the Crona, to perpetuate the memory of a victory he had obtained there. Carul invited the two young men to his hall, and Toscar fell in love with Colna-Dona. The passion being mutual, the father consented to their espousals.—Ossian, *Colna-Dona.*

Cologne (*The three kings of*), the three Magi, called Gaspar, Melchior, and Baltha′zar. Gaspar means "the white one." Melchior, "king of light;" Balthazar, "lord of treasures." Klop-stock, in *The Messiah*, says there were six Magi, whom he calls Hadad, Sel′ima, Zimri, Mirja, Beled, and Sunith.

⁂ The "three" Magi are variously named; thus one tradition gives them as

Apellius, Amerus, and Damascus; another calls them Magalath, Galgalath, and Sarasin; a third says they were Ator, Sator, and Perat'oras. They are furthermore said to be descendants of Balaam the Mesopotamian prophet.

Colon, one of the rabble leaders in *Hudibras*, is meant for Noel Perryan or Ned Perry, an ostler. He was a rigid puritan "of low morals," and very fond of bear-baiting.

Colonna (*The Marquis of*), a high-minded, incorruptible noble of Naples. He tells the young king bluntly that his oily courtiers are vipers who would suck his life's blood, and that Ludov'ico, his chief minister and favorite, is a traitor. Of course he is not believed, and Ludovico marks him out for vengeance. His scheme is to get Colonna, of his own free will, to murder his sister's lover and the king. With this view he artfully persuades Vicentio, the lover, that Evadnê (the sister of Colonna) is the king's wanton. Vicentio indignantly discards Evadnê, is challanged to fight by Colonna, and is supposed to be killed. Colonna, to revenge his wrongs on the king, invites him to a banquet with intent to murder him, when the whole scheme of villainy is exposed: Ludovico is slain, and Vicentio marries Evadnê.—Shiel, *Evadne, or the Statue* (1820).

Colossos (Latin, *colossus*), a gigantic brazen statue 126 feet high, executed by Charlês for the Rhodians. Blaise de Vigenère says it was a striding figure, but Comte de Caylus proves that it was not so, and did not even stand at the mouth of the Rhodian port. Philo tells us that it *stood* on a *block of white marble*, and Lucius Ampellius asserts that it *stood in a car*. Tickell makes out the statue to be so enormous in size, that—

> While at one foot the thronging galleys ride,
> A whole hour's sail scarce reached the further side;
> Betwixt the brazen thighs in loose array,
> Ten thousand streamers on the billows play,
> Tickell, *On the Prospect of Peace.*

Colossus. Negro servant in G. W. Cable's "Posson Jone." He vainly tries to dissuade his master from drinking, and, in the end, restores to him the money lost during the drunken bout.

> "In thundering tones" the parson was confessing himself a "plum fool from whom the conceit had been jolted out, and who had been made to see that even his nigger had the longest head of the two."

Col'thred (*Benjamin*) or "Little Benjie," a spy employed by Nixon (Edward Redgauntlet's agent).—Sir. W. Scott, *Redgauntlet* (time, George III.)

Columb (*St.*) or *St. Columba*, was of the family of the kings of Ulster; and with twelve followers founded amongst the Picts and Scots 300 Christian establishments of presbyterian character; that in Iona was founded 563.

> The Pictish men by St. Columb taught.
> Campbell, *Rewllura.*

Columbus (*Christopher*), Genoese navigator who was fitted out by Ferdinand and Isabella for a voyage of discovery resulting in the sight of the New World (1492). His ships were the *Santa Maria*, the *Pinta* and the *Nina*, all small.—Washington Irving, *Life of Columbus.*

Colyn Clout (*The Boke of*), a rhyming six-syllable tirade against the clergy, by John Skelton, poet-laureate (1460-1529).

Comal and Galbi'na. Comal was the

Columbus and his Egg

Leo Reiffenstein, Artist

⁂

"WHEN Columbus took his stand before the learnêd body, he had appeared the plain and simple navigator; somewhat daunted perhaps by the greatness of his task. But he had a degree of religious feeling which gave him a confidence in the execution of what he conceived his great errand, and he was of an ardent temperament that became heated in action by its own generous fires. Las Casas, and others of his contemporaries have spoken of his commanding person, his elevated demeanor, his air of authority, his kindling eyes and the persuasive intonations of his voice. How must they have given majesty and force to his words, as casting aside his maps and charts, and discarding for a time his practical and scientific lore, his visionary spirit took fire at the doctrinal objections of his opponents, and he met them upon their own ground!"

Washington Irving's "Columbus."

The old story of Columbus demonstrating to the council the possibility of making an egg stand on end is illustrated in the accompanying engraving. The action was in reply to the contemptuous observation of a fellow-guest that, since it was well-known that the earth was round, no genius was required to circumnavigate it, or to conceive the idea that there must be continents upon the other side. Columbus made no verbal rejoinder, but presently bantered his companions to make an egg stand on end. When the futile sport had been carried on for awhile, he broke the end of his egg and left it standing.

COLUMBUS AND HIS EGG.

son of Albion, "chief of a hundred hills." He loved Galbi'na (daughter of Conlech), who was beloved by Grumal also. One day, tired out by the chase, Comal and Galbina rested in the cave of Roman; but ere long a deer appeared, and Comal went forth to shoot it. During his absence, Galbina dressed herself in armor "to try his love," and "strode from the cave." Comal thought it was Grumal, let fly an arrow, and she fell. The chief too late discovered his mistake, rushed to battle, and was slain.—Ossian, *Fingal*, ii.

Com'ala, daughter of Sarno, king of Inistore (*the Orkneys*). She fell in love with Fingal at a feast to which Sarno had invited him after his return from Denmark or Lochlin (*Fingal*, iii.). Disguised as a youth, Comala followed him, and begged to be employed in his wars; but was detected by Hidallan, son of Lamor, whose love she had slighted. Fingal was about to marry her when he was called to oppose Caracul, who had invaded Caledonia. Comala witnessed the battle from a hill, thought she saw Fingal slain, and though he returned victorious, the shock on her nerves was so great that she died.—Ossian, *Comala*.

Coman'ches (3 *syl.*), an Indian tribe of the Texas. (See CAMANCHES.)

Comb (*Reynard's Wonderful*), said to be made of Pan'thera's bone, the perfume of which was so fragrant that no one could resist following it; and the wearer of the comb was always of a merry heart. This comb existed only in the brain of Master Fox.—*Reynard the Fox*, xii. (1498).

Co'me (*St.*), (see Cosme,) a physician, and patron saint of medical practitioners.

> "By St. Come!" said the surgeon, "here's a pretty adventure."—Lesage, *Gil Blas*, vii. 1 1735).

Come and Take Them. The reply of Leon'idas, king of Sparta, to the messengers of Xerxes, when commanded by the invader to deliver up his arms.

Com'edy (*The Father of*), Aristoph'anês the Athenian (B.C. 444–380).

Comedy (*Prince of Ancient*), Aristoph'anês (B.C. 444--380).

Comedy (*Prince of New*), Menander (B.C. 342--291).

Comedy of Errors, by Shakespeare (1593), Æmilia, wife of Ægēon, had two sons at a birth, and named both of them Antipholus. When grown to manhood, each of these sons had a slave named Dromio, also twin-brothers. The brothers Antipholus had been shipwrecked in infancy, and being picked up by different vessels, were carried one to Syracuse and the other to Ephesus. The play supposes that Antipholus of Syracuse goes in search of his brother, and coming to Ephesus with his slave, Dromio, a series of mistakes arises from the extraordinary likeness of the two brothers and their two slaves. Adriana, the wife of the Ephesian, mistakes the Syracusan for her husband; but he behaves so strangely that her jealousy is aroused, and when her true husband arrives he is arrested as a mad man. Soon after, the Syracusan brother being seen, the wife, supposing it to be her mad husband broken loose, sends to capture him; but he flees into a convent. Adriana now lays her complaint before the duke, and the lady abbess comes into court. So both brothers face each other, the mistakes are explained, and the abbess turns out to be Æmilia, the mother of the twin-brothers. Now, it so happened that Ægeon, searching for his son, also came to Ephesus, and was condemned to pay a fine or suffer death, because he, a Syracusan, had set foot in Ephesus. The duke, however, hearing the story, pardoned him. Thus Ægeon found his wife in the abbess, the parents their twin sons, and each son his long-lost brother.

⁎⁎⁎ The plot of this comedy is copied from the *Menæchmi* of Plautus.

Comhal or **Combal,** son of Trathal, and father of Fingal. His queen was Morna, daughter of Thaddu. Comhal was slain in battle, fighting against the tribe of Morni, the very day that Fingal was born. —Ossian.

> Fingal said to Aldo, "I was born in the battle."
> Ossian, *The Battle of Lora.*

Comines [*Cŭm'.in*]. Philip des Comines, the favorite minister of Charles, "the Bold," Duke of Burgundy, is introduced by Sir W. Scott, in *Quentin Durward* (time, Edward IV.).

Commander of the Faithful (*Emir al Mumenin*), a title assumed by Omar I., and retained by his successors in the caliphate (581, 634--644).

Comminges (2 *syl.*) (*Count de*), the hero of a novel so-called by Mde. de Tencin (1681--1749).

Committee (*The*), a comedy by the Hon. Sir R. Howard. Mr. Day, a Cromwellite, is the head of a Committee of Sequestration, and is a dishonest, canting rascal, under the thumb of his wife. He gets into his hands the deeds of two heiresses, Anne and Arbella. The former he calls Ruth, and passes her off as his own daughter; the latter he wants to marry to his booby son Able. Ruth falls in love with Colonel Careless, and Arbella with colonel Blunt. Ruth contrives to get into her hands the deeds, which she delivers over to the two colonels, and when Mr. Day arrives, quiets him by reminding him that she knows of certain deeds which would prove his ruin if divulged (1670).

T. Knight reproduced this comedy as a farce under the title of *The Honest Thieves.*

Common (*Dol*), an ally of Subtle the alchemist.—Ben Jonson, *The Alchemist* (1610).

Commoner (*The Great*), Sir John Barnard, who in 1737 proposed to reduce the interest of the national debt from 4 per cent. to 3 per cent., any creditor being at liberty to receive his principal in full if he preferred it. William Pitt, the statesman, is so called also (1759–1806).

Comne'nus (*Alexius*), emperor of Greece, introduced by Sir. W. Scott in *Count Robert of Paris* (time, Rufus).

Anna Comne'na the historian, daughter of Alexius Comnēnus, emperor of Greece. —Same novel.

Compeyson, a would-be gentleman and a forger. He duped Abel Magwitch and ruined him, keeping him completely under his influence. He also jilted Miss Havisham.—C. Dickens, *Great Expectations* (1860).

Com'rade (*2 syl.*), the horse given by a fairy to Fortunio.

> He has many rare qualities . . . first he eats but once in eight days; and then he knows what's past, present, and to come [and speaks with the voice of a man].—Comtesse D'Aunoy, *Fairy Tales* ("Fortunio." 1682).

Comus, the god of revelry. In Milton's "masque" so called, the "lady" is lady

Alice Egerton, the younger brother is Mr. Thomas Egerton, and the elder brother is Lord Viscount Brackley (eldest son of John, earl of Bridgewater, president of Wales). The lady, weary with long walking, is left in a wood by her two brothers, while they go to gather "cooling fruit" for her. She sings to let them know her whereabouts, and Comus, coming up, promises to conduct her to a cottage till her brothers could be found. The brothers, hearing a noise of revelry, become alarmed about their sister, when her guardian spirit informs them that she has fallen into the hands of Comus. They run to her rescue, and arrive just as the god is offering his captive a potion; the brothers seize the cup and dash it on the ground, while the spirit invokes Sabri'na, who breaks the spell and releases the lady (1634).

Conach'ar, the Highland apprentice of Simon Glover, the old glover of Perth. Conachar is in love with his master's daughter, Catharine, called "the fair maid of Perth;" but Catharine loves and ultimately marries Henry Smith, the armorer. Conachar is at a later period Ian Eachin [*Hector*] M'Ian, chief of the clan Quhele.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Conar, son of Trenmor, and first "king of Ireland." When the Fir-bolg (or belgæ from Britain settled in the *south* of Ireland) had reduced the Cael (or colony of Caledonians settled in the *north* of Ireland) to the last extremity by war, the Cael sent to Scotland for aid. Trathel (grandfather of Fingal) accordingly sent over Conar with an army to their aid; and Conar, having reduced the Fir-bolg to submission, assumed the title of "king of Ireland." Conar was succeeded by his son Cormac I.; Cormac I. by his son Cairbre; Cairbre by his son Artho; Artho by his son Cormac II. (a minor); and Cormac (after a slight interregnum) by Ferad-Artho (restored by Fingal).—Ossian.

Concord Hymn, by Ralph Waldo Emerson, and beginning:

> "By the rude bridge that arched the flood,
> Their flag to April's breeze unfurled,
> Here once the embattled farmers stood
> And fired the shot heard round the world."

was sung on the Anniversary of the Battle of Concord, April 19, 1836.

Conkey Chickweed, the man who robbed himself of 327 guineas, in order to make his fortune by exciting the sympathy of his neighbors and others. The tale is told by detective Blathers.—C. Dickens, *Oliver Twist* (1837).

Con'lath, youngest son of Morni, and brother of the famous Gaul (*a man's name*). Conlath was betrothed to Cutho'na, daughter of Ruma, but before the espousals Toscar came from Ireland to Mora, and was hospitably received by Morni. Seeing Cuthona out hunting, Toscar carried her off in his skiff by force, and being overtaken by Conlath they both fell in fight. Three days afterwards Cuthona died of grief.—Ossian, *Conlath and Cuthona.*

Connal, son of Colgar, petty king of Togorma, and intimate friend of Cuthullin, general of the Irish tribes. He is a kind of Ulysses, who counsels and comforts Cuthullin in his distress, and is the very opposite of the rash, presumptuous, though generous Calmar.—Ossian, *Fingal.*

Con'nel (*Father*), an aged Catholic priest full of gentle affectionate feelings. He is the patron of a poor vagrant boy called Neddy Fennel, whose adventures furnished the incidents of Banim's novel called *Father Connell* (1842).

> *Father Connell* is not unworthy of association with the Protestant *Vicar of Wakefield.*—R. Chambers, *English Literature*, ii. 612.

Coningsby, a novel by B. Disraeli. The characters are meant for portraits; thus: "Croker" represents Rigby; "Menmouth," "Lord Hertford; "Eskdale," Lowther; "Ormsby," Irving; "Lucretia," Mde. Zichy; "Countess Colonna," Lady Strachan; "Sidonia," Baron A. de Rothschild; "Henry Sidney," Lord John Manners; "Belvoir," Duke of Rutland, second son of Beaumanoir. The hero is of noble birth, he loves Edith Millbank, the daughter of a wealthy manufacturer, is returned for Parliament and marries Edith.

Conqueror (*The*). Alexander the Great, *The Conqueror of the World* (B.C. 356, 336–323). Alfonso of Portugal (1094, 1137–1185). Aurungzebe the Great, called *Alemgir* (1618, 1659--1707). James of Aragon (1206, 1213--1276). Othman or Osman I., founder of the Turkish Empire (1259, 1299--1326). Francisco Pizarro, called *Conquistador*, because he conquered Peru (1475--1541). William, duke of Normandy, who obtained England by conquest (1027, 1066--1137).

Con'rad (*Lord*), the corsair, afterwards called Lara. A proud, ascetic but successful pirate. Hearing that the Sultan, Seyd [Seed], was about to attack the pirates, he entered the palace in the disguise of a dervise, but being found out was seized and imprisoned. He was released by Gulnare (2 *syl.*), the sultan's favorite concubine, and fled with her to the Pirates' Isle, but finding Medo'ra dead, he left the island with Gulnare, returned to his native land, headed a rebellion, and was shot.—Lord Byron, *The Corsair*, continued in *Lara* (1814).

Conrad Dryfoos, the son of a rich man, the backer and virtual proprietor of *Every Other Week*, in W. D. Howells's novel, *A Hazard of New Fortunes*."

> "He's got a good head and he wanted to study for the ministry when they were all living together out on the farm. . . You know they used to think that any sort of stuff was good enough to make a preacher out of; but they wanted the good timber for business, and so the old man wouldn't let him."

Foiled in this purpose, Conrad becomes a reformer and receives a mortal wound in the attempt to protect an old Socialist against the police, who are trying to quell a mob of strikers (1890).

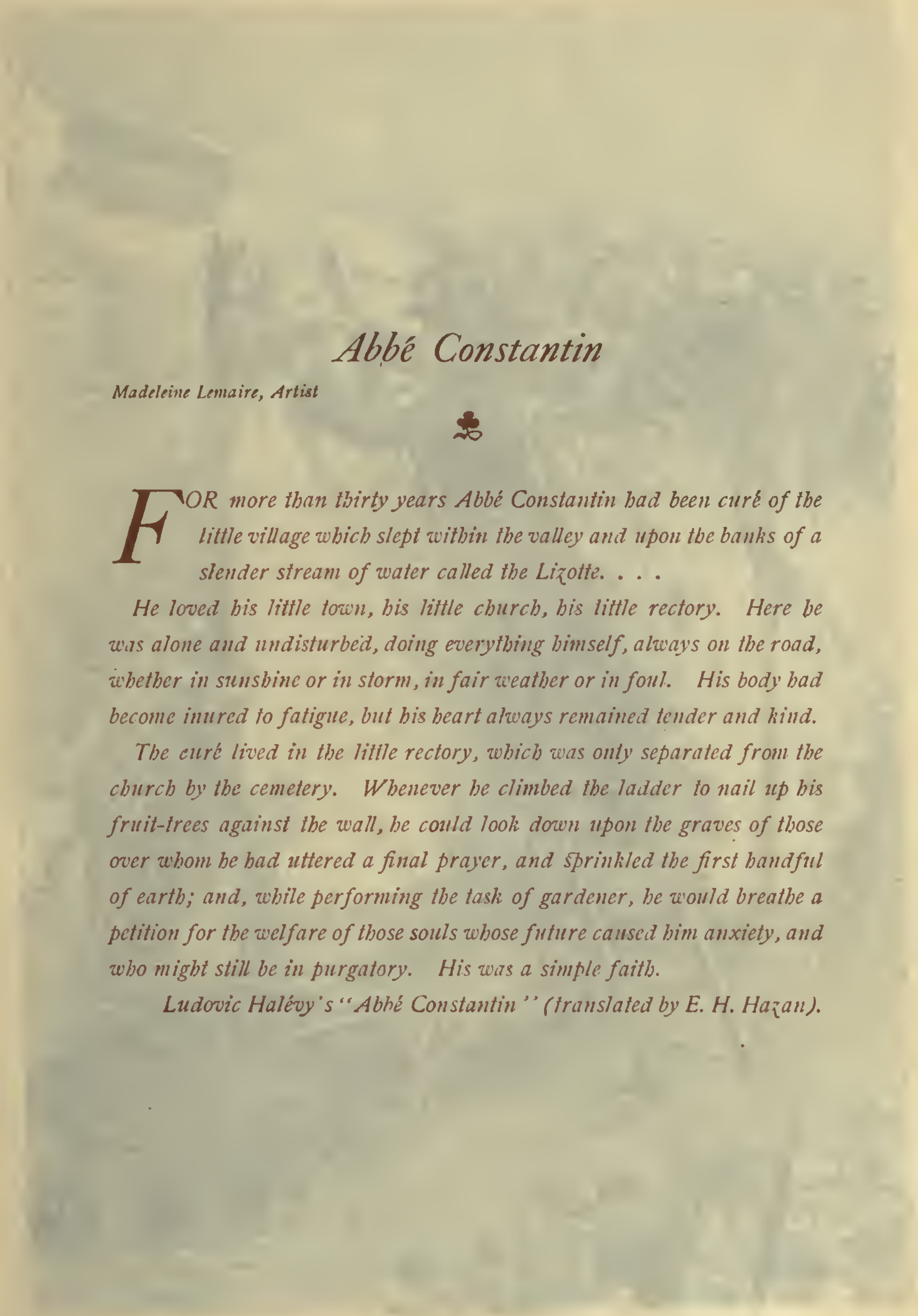
Con'rade (2 *syl.*), a follower of Don John (bastard brother of Don Pedro, Prince of Aragon).—Shakespeare, *Much Ado About Nothing* (1600).

Conrade (2 *syl.*), Marquis of Montserrat, who, with the grand-master of the Templars, conspired against Richard Cœur de Lion. He was unhorsed in combat, and murdered in his tent by the Templar.—Sir W. Scott, *The Talisman* (time, Richard I.).

Constance, mother of Prince Arthur, and widow of Geoffrey Plantagenet.—Shakespeare, *King John* (1598).

> Mrs. Bartley's "Lady Macbeth," "Constance," and "Queen Katherine" [*Henry VIII.*], were powerful embodiments, and I question if they have ever since been so finely portrayed (1785–1850).—J. Adolphus, *Recollections.*

Constance, daughter of Sir William Fondlove, and courted by Wildrake, a country squire, fond of field sports. "Her beauty rich, richer her grace, her mind yet richer still, though richest all." She was "the mould express of woman, stature, feature, body, limb;" she danced well, sang well, harped well. Wildrake was her childhood's playmate, and be-



Abbé Constantin

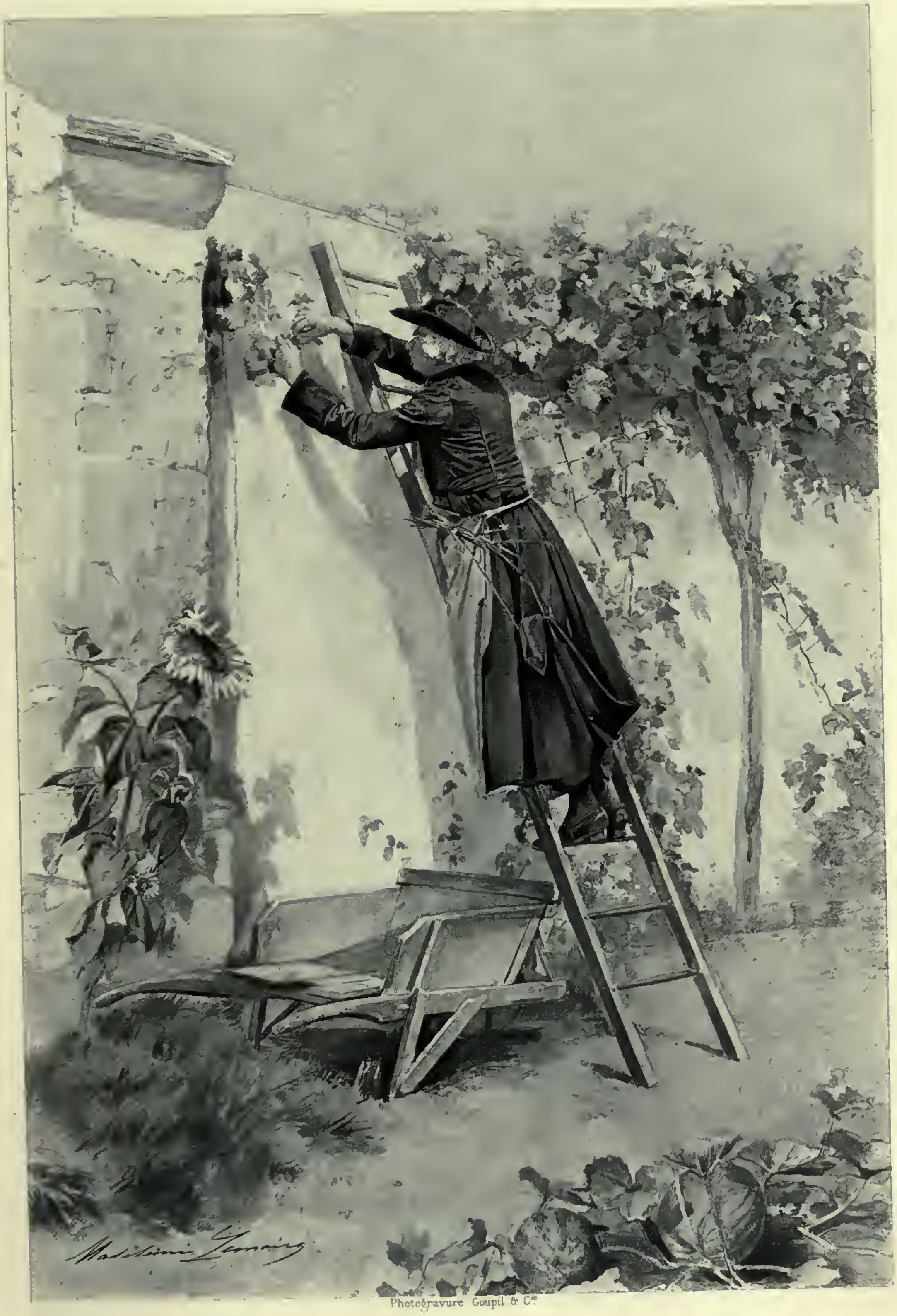
Madeleine Lemaire, Artist

FOR more than thirty years Abbé Constantin had been curé of the little village which slept within the valley and upon the banks of a slender stream of water called the Lizotte. . . .

He loved his little town, his little church, his little rectory. Here he was alone and undisturbed, doing everything himself, always on the road, whether in sunshine or in storm, in fair weather or in foul. His body had become inured to fatigue, but his heart always remained tender and kind.

The curé lived in the little rectory, which was only separated from the church by the cemetery. Whenever he climbed the ladder to nail up his fruit-trees against the wall, he could look down upon the graves of those over whom he had uttered a final prayer, and sprinkled the first handful of earth; and, while performing the task of gardener, he would breathe a petition for the welfare of those souls whose future caused him anxiety, and who might still be in purgatory. His was a simple faith.

Ludovic Halévy's "Abbé Constantin" (translated by E. H. Hazan).



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VI

came her husband.—S. Knowles, *The Love Chase* (1837).

Constance, daughter of Bertulphe, provost of Bruges, and bride of Bouchard, a knight of Flanders. She had "beauty to shame young love's most fervent dream, virtue to form a saint, with just enough of earth to keep her woman." By an absurd law of Charles "the Good," earl of Flanders, made in 1127, this young lady, brought up in the lap of luxury, was reduced to serfdom, because her grandfather was a serf; her aristocratic husband was also a serf because he married her (a serf). She went mad at the reverse of fortune, and died.—S. Knowles, *The Provost of Bruges* (1836).

Constance Varley. American girl traveling in the East with friends, and bearing with her everywhere the memory of a man she has loved for years in secret. She meets him at Damascus and after some days of pleasant companionship, he resolves to offer his hand to her. The words are upon his tongue, when an unfortunate misunderstanding divides them forever. A year later she marries another man who loves her sincerely without appreciating the finest part of her nature.

A woman quotes at sight of Constance's portrait:

"I discern
Infinite passion and the pain
Of finite hearts that yearn."

"There was a singular suggestion of sadness about the grave sweet eyes, and on the small close mouth."—Julia C. Fletcher, *Mirage* (1882).

Constans, a mythical king of Britain. He was the eldest of the three sons of Constantine, his two brothers being Aurelius Ambrosius and Uther Pendragon. Constans was a monk, but at the death of his father he laid aside the cowl for the crown. Vortigern caused him to be assassinated, and usurped the crown. Aurelius Ambrosius succeeded Vortigern, and was himself succeeded by his younger brother, Uther Pendragon, father of King Arthur. Hence it will appear that Constans was Arthur's uncle.

Constant (*Ned*), the former lover of Lady Brute, with whom she intrigued after her marriage with the surly knight.—Vanbrugh, *The Provoked Wife* (1697).

Constant (*Sir Bashful*), a younger brother of middle life, who tumbles into an estate and title by the death of his elder brother. He marries a woman of quality, but finding it *comme il faut* not to let his love be known, treats her with indifference and politeness, and though he dotes on her, tries to make her believe he loves her not. He is very soft, carried away by the opinions of others, and is an example of the truth of what Dr. Young has said, "What is mere good nature but a fool?"

Lady Constant, wife of Sir Bashful, a woman of spirit, taste, sense, wit, and beauty. She loves her husband, and repels with scorn an attempt to shake her fidelity because he treats her with cold indifference.—A. Murphy, *The Way to Keep Him* (1760).

Constan'tia, sister of Petruccio, governor of Bologna, and mistress of the duke of Ferrara.—Beaumont and Fletcher, *The Chances* (1620).

Constantia, a *protégée* of Lady McSycophant. An amiable girl, in love with Egerton McSycophant, by whom her love is amply returned.—C. Macklin, *The Man of the World* (1764).

Con'stantine (3 *syl.*), a king of Scotland, who (in 937) joined Anlaf (a Danish king) against Athelstan. The allied kings were defeated at Brunanburh, in Northumberland, and Constantine was made prisoner.

> Our English Athelstan . . .
> Made all the Isle his own . . .
> And Constantine, the king a prisoner hither brought.
> Drayton, *Polyolbion,* xii. 3 (1613).

Constantinople (*Little*). Kertch was so called by the Genoese from its extent and its prosperity. Demosthenês calls it "the granary of Athens."

Consuelo (4 *syl.*), the impersonation of moral purity in the midst of temptations. Consuelo is the heroine of a novel so called by George Sand (*i. e.* Mde. Dudevant).

Contemporaneous Discoveries. Goethe and Vicq d'Azyrs discovered at the same time the intermaxillary bone. Goethe and Von Baer discovered at the same time Morphology. Goethe and Oken discovered at the same time the vertebral system. *The Penny Cyclopædia* and *Chambers's Journal* were started nearly at the same time. The invention of printing is claimed by several contemporaries. The processes called Talbotype and Daguerreotype were nearly simultaneous discoveries. Leverrier and Adams discovered at the same time the planet Neptune.

⁂ This list may be extended to a very great length.

Contented Man (*The*). Subject of a poem by Rev. John Adams in 1745.

> No want contracts the largeness of his thoughts,
> And nothing grieves him but his conscious faults,
> He makes his God his everlasting tower
> And in His firm munition stands secure.

Contest (*Sir Adam*). Having lost his first wife by shipwreck, he married again after the lapse of some twelve or fourteen years. His second wife was a girl of 18, to whom he held up his first wife as a pattern and the very paragon of women. On the wedding day this first wife made her appearance. She had been saved from the wreck; but Sir Adam wished her in heaven most sincerely.

Lady Contest, the bride of Sir Adam, "young, extremely lively, and prodigiously beautiful." She had been brought up in the country, and treated as a child, so her *naïveté* was quite captivating. When she quitted the bride-groom's house, she said, "Good-by, Sir Adam, good-by. I did love you a little, upon my word, and should be really unhappy if I did not know that your happiness will be infinitely greater with your first wife."

Mr. Contest, the grown-up son of Sir Adam, by his first wife.—Mrs. Inchbald, *The Wedding Day* (1790).

Continence.

Alexander the Great having gained the battle of Issus (B.C. 333), the family of King Darius fell into his hands; but he treated the ladies as queens, and observed the greatest decorum towards them. A eunuch, having escaped, told Darius that his wife remained unspotted, for Alexander had shown himself the most continent and generous of men.—Arrian, *Anabasis of Alexander*, iv. 20.

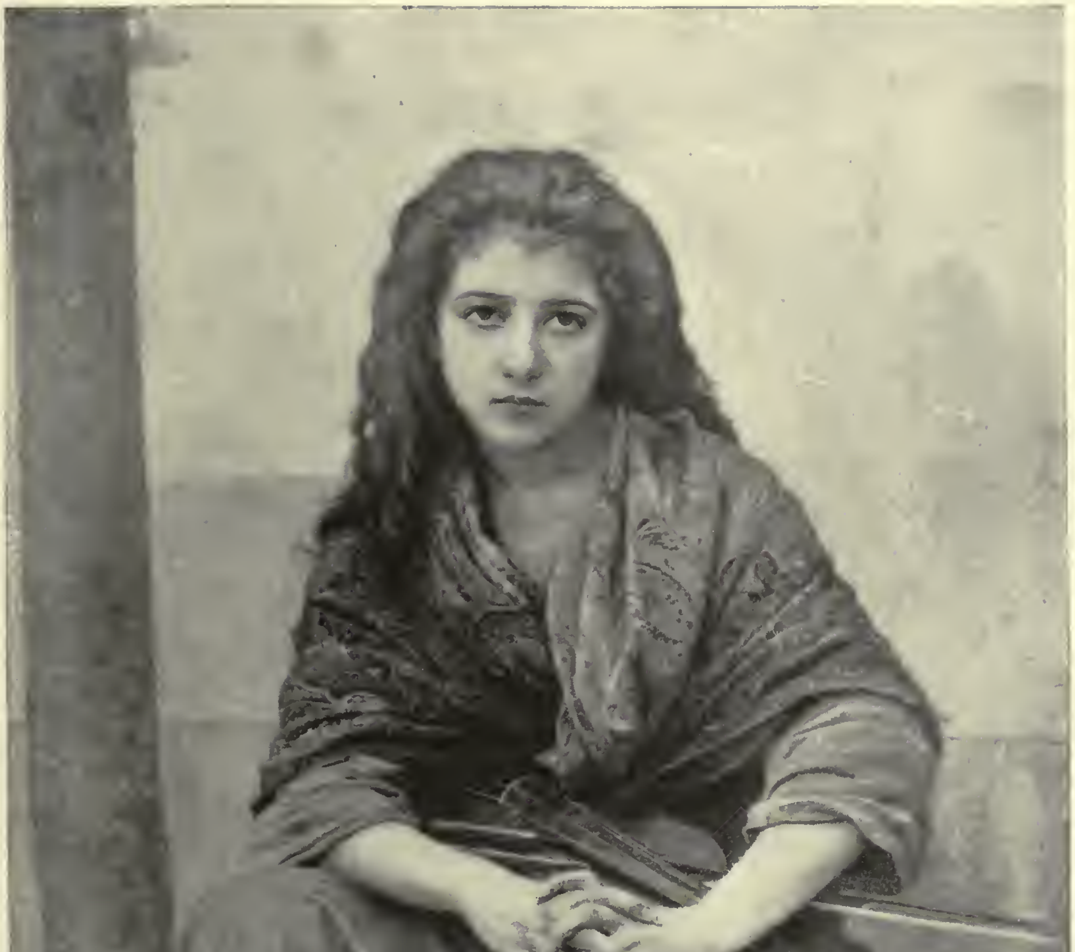
Scipio Africanus, after the conquest of Spain, refused to touch a beautiful princess who had fallen into his hands, "lest he should be tempted to forget his principles." It is, moreover, said that he sent her back to her parents with presents, that she might marry the man to whom

Consuelo

"CONSUELO was neither Hindoo nor Gipsy, any more than any of the tribes of Israel. She was of good Spanish blood,—doubtless with a tinge of the Moresco; and though somewhat swarthy, she had a tranquility of manner which was quite foreign to any of the wandering races. She had none of the feverish petulance, alternated by fits of apathetic langour, which distinguishes the Zingarella. She was calm as the water of the lagunes, and at the same time active as the light gondolas that skimmed along their surface.

"As she was growing rapidly and her mother was very poor, her clothes were always a year too short, which gave to her long legs of fourteen years' growth, a sort of savage grace. Her figure, confined in narrow stays, ripped at every seam, was elastic and flexible as a palm-tree."

George Sand's "Consuelo."



CONSUELO.

she was betrothed. A silver shield, on which this incident was depicted, was found in the river Rhone by some fishermen in the seventeenth century.

> E'en Scipio, or a victor yet more cold,
> Might have forgot his virtue at her sight.
> N. Rowe, *Tamerlane*, iii. 3 (1702.)

ANSON, when he took the *Senhora Theresa de Jesus*, refused even to see the three Spanish ladies who formed part of the prize, because he was resolved to prevent private scandal. The three ladies consisted of a mother and her two daughters, the younger of whom was "of surpassing beauty."

Conven'tual Friars are those who live in *convents*, contrary to the rule of St. Francis, who enjoined absolute poverty, without land, books, chapel, or house. Those who conform to the rule of the founder are called "Observant Friars."

Conversation Sharp, Richard Sharp, the critic (1759--1835.)

Cook who Killed Himself (*The*). Vatel killed himself in 1671, because the lobster for his turbot sauce did not arrive in time to be served up at the banquet at Chantilly, given by the Prince de Condé to the king.

Cooks of Modern Times. Carême, called "The Regenerator of Cookery" (1784--1833). Charles Elmé Francatelli, cook at Crockford's, then in the Royal Household, and lastly at the Reform Club (1805–1876). Ude, Gouffé, and Alexis Soyer, the last of whom died in 1858.

Cookery (*Regenerator of*), Carême (1784–1833.)

(Ude, Gouffé, and Soyer were also regenerators of this art).

Cooper (*Anthony Ashly*,) earl of Shaftesbury, introduced by Sir W. Scott in *Peveril of the Peak* (time, Charles II.)

Cophet'ua or **Copet'hua**, a mythical king of Africa, of great wealth, who fell in love with a beggar-girl, and married her. Her name was Penel'ophon, but Shakespeare writes it Zenel'ophon in *Love's Labour's Lost*, act iv. sc. 1. Tennyson has versified the tale in *The Beggar-Maid.*—Percy, *Relíques*, I. ii. 6.

Cop'ley (*Sir Thomas*), in attendance on the earl of Leicester at Woodstock.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Copper Captain (*A*), Michael Perez, a captain without money, but with a plentiful stock of pretence, who seeks to make a market of his person and commission by marrying an heiress. He is caught in his own trap, for he marries Estifania, a woman of intrigue, fancying her to be the heiress Margaritta. The captain gives the lady "pearls," but they are only whitings' eyes. His wife says to him:

> Here's a goodly jewel . . .
> Did you not win this at Goletta, captain ? . .
> See how it sparkles, like an old lady's eyes . . .
> And here's a chain of whitings' eyes for pearls . .
> Your clothes are parallels to these, all counterfeits.
> Put these and them on, you're a man of copper,
> A copper, . . . copper captain.
> Beaumont and Fletcher, *Rule a Wife and Have a Wife* (1640).

Copperfield (*David*), the hero of a novel by Charles Dickens. David is Dickens himself, and Micawber is Dickens's father. According to the tale, David's mother was nursery governess in a family where Mr. Copperfield visited. At the death of Mr. Copperfield, the widow married Edward Murdstone, a hard, tyrannical man, who made the home of David a dread and terror to the boy. When his mother died, Murdstone sent David to lodge with the Micawbers, and bound him apprentice to Messrs. Murdstone and Grinby, by whom he was put into the warehouse, and set to paste labels upon wine and spirit bottles. David soon became tired of this dreary work, and ran away to Dover, where he was kindly received by his [great]-aunt Betsey Trotwood, who clothed him, and sent him as day-boy to Dr. Strong, but placed him to board with Mr. Wickfield, a lawyer, father of Agnes, between whom and David a mutual attachment sprang up. David's first wife was Dora Spenlow, but at the death of this pretty little "child-wife," he married Agnes Wickfield.—C. Dickens, *David Copperfield* (1849).

Copperheads, members of a faction in the North, during the civil war in the United States. The copperhead is a poisonous serpent, that gives no warning of its approach, and hence is a type of a concealed or secret foe. (*The Trigonecephalus contortrix.*)

Coppernose (*3 syl.*). Henry VIII. was so called, because he mixed so much copper with the silver coin that it showed after a little wear in the parts most pronounced, as the nose. Hence the sobriquets "Coppernosed Harry," "Old Coppernose," etc.

Copple, the hen killed by Reynard, in the beast-epic called *Reynard the Fox* (1498).

Cora, the gentle, loving wife of Alonzo, and the kind friend of Rolla, general of the Peruvian army.—Sheridan, *Pizarro* (altered from Kotzebue, 1799).

Cora Munro, the daughter of an English officer and the elder of the sisters whose adventures fill Cooper's *Last of the Mohicans.* Cora loves Heyward the as yet undeclared lover of Alice, and has, herself, attracted the covetous eye of Magua, an Indian warrior. He contrives to gain possession of her, and drawing his knife, gives her the choice between death and his wigwam.

> Cora neither heard nor heeded his demand . . . Once more he struggled with himself and lifted the keen weapon again—but just then a piercing cry was heard above them, and Uncas appeared, leaping frantically from a fearful height upon the ledge. Magua recoiled a step, and one of his assistants, profiting by the chance, sheathed his own knife in the bosom of Cora." (1826).

Co'rah, in Dryden's satire of *Absalom and Achitophel,* is meant for Dr. Titus Oates. As Corah was the political calumniator of Moses and Aaron, so Titus Oates was the political calumniator of the pope and English papists. As Corah was punished by "going down alive into the pit," so Oates was "condemned to imprisonment for life," after being publicly whipped and exposed in the pillory. North describes Titus Oates as a very short man, and says, if his mouth were taken for the centre of a circle, his chin, forehead, and cheekbones would fall in the circumference.

> Sunk were his eyes, his voice was harsh and loud,
> Sure signs he neither choleric was, nor proud;
> His long chin proved his wit; his saint-like
>   grace,
> A Church vermilion, and a Moses' face;
> His memory miraculously great
> Could plots, exceeding man's belief, repeat.
>
> Dryden, *Absalom and Achitophel,* i. (1631).

Corbac'cio (*Signior*), the dupe of Mosca the knavish confederate of Vol'pone (2 *syl.*). He is an old man, with seeing and hearing faint, and understanding dulled to childishness, yet he wishes to live on, and

Feels not his gout nor palsy; feigns himself
Younger by scores of years; flatters his age
With confident belying it; hopes he may
With charms, like Æson, have his youth restored.
Ben Jonson, *Volpone or the Fox* (1605).

Benjamin Johnson [1665–1742] . . . seemed to be proud to wear the poet's double name, and was particularly great in all that author's plays that were usually performed, viz. "Wasp," in *Bartholomew Fair;* "Corbaccio;" "Morose," in *The Silent Woman*; and "Ananias," in *The Alchemist.*—Chetwood.

C. Dibdin says none who ever saw W. Parsons (1736–1795) in "Corbaccio" could forget his effective mode of exclaiming "Has he made his will? What has he given me?" but Parsons himself says: "Ah! to see 'Corbaccio' acted to perfection, you should have seen Shuter. The public are pleased to think that I act that part well, but his acting was as far superior to mine as Mount Vesuvius is to a rush-light."

Cor'bant, the rook, in the beast-epic of *Reynard the Fox* (1498). (French, *corbeau*, "a rook.")

Corce'ca (*3 syl.*), mother of Abessa. The word means "blindness of heart," or Romanism. Una sought shelter under her hut, but Corceca shut the door against her; whereupon the lion which accompanied Una broke down the door. The "lion" means *England*, "Corceca" *popery*, "Una" *protestantism*, and "breaking down the door" *the Reformation.*—Spenser, *Faëry Queen*, i. 3 (1590).

Corday (*Marie Anne Charlotte*), descendant of the poet Corneille. Born in Normandy 1768. She killed the bloody Marat in the bath and was guillotined for the deed, July, 1793.

Corde'lia, youngest daughter of King Lear. She was disinherited by her royal father, because her protestations of love were less violent than those of her sisters. Cordelia married the king of France, and when her two elder sisters refused to entertain the old king with his suite, she brought an army over to dethrone them. She was, however, taken captive, thrown into prison, and died there.

Her voice was ever soft,
Gentle, and low; an excellent thing in woman.
Shakespeare, *King Lear*, act v. sc. 3 (1605).

Corflam'bo, the personification of sensuality, a giant killed by Arthur. Corflambo had a daughter named Pæa'na, who married Placidas, and proved a good wife to him.—Spenser, *Faëry Queen*, iv. 8 (1596).

Coriat (*Thomas*), died 1617, author of a book called *Crudities.*

Besides, 'tis known he could speak Greek,
As naturally as pigs do squeak.
Lionel Cranfield, *Panegyric Verses on T. Coriat.*

But if the meaning was as far to seek
As Coriat's horse was of his master's Greek,
When in that tongue he made a speech at length,
To show the beast the greatness of his strength.
G. Wither, *Abuses Stript and Whipt* (1613).

Corey (*Bromfield*). An amiable Boston aristocrat in W. D. Howells's story, *The Rise of Silas Lapham.* His father complains of his want of energy and artistic tastes, but allows him "to travel indefinitely." He remains abroad ten years studying art, comes home and paints an amateurish portrait of his father, marries and has a family, but continues a dilettante, never quite abandoning his art, but working at it fitfully. He does nothing especially clever, but never says anything that is not clever, and is as much admired as he is beloved. At heart he is true, however cynical may be his words, and throughout he is the *gentleman* in grain, and incorruptible (1885).

Corin, "the faithful shepherdess," who, having lost her true love by death, retired from the busy world, remained a virgin for the rest of her life, and was called "The Virgin of the Grove." The shepherd Thenot (final *t* pronounced) fell in love with her for her "fidelity," and to cure him of his attachment she pretended to love him in return. This broke the charm, and Thenot no longer felt that reverence of love he before entertained. Corin was skilled "in the dark, hidden virtuous use of herbs," and says:

Of all green wounds I know the remedies
In men and cattle, be they stung by snakes,
Or charmed with powerful words of wicked art,
Or be they love-sick.
—John Fletcher, *The Faithful Shepherdess*, i. 1, (1610).

Cor'in, *Corin'eus* (3 *syl.*), or *Corinē'us* (4 *syl.*), "strongest of mortal men," and one of the suite of Brute (the first mythical king of Britain.) (See Corineus.)

From Corin came it first? [*i.e., the Cornish hug in wrestling*].
M. Drayton, *Polyolbion*, i. (1612).

Corineus (3 *syl.*). Southey throws the accent on the *first* syllable, and Spenser on the *second.* One of the suite of Brute. He overthrew the giant Goëm'agot, for which achievement he was rewarded with the whole western horn of England, hence called Corin'ea, and the inhabitants Corin'eans. (See Corin).

Corineus challenged the giant to wrestle with him. At the beginning of the encounter, Corineus and the giant standing front to front held each other strongly in their arms, and panted aloud for breath; but Goëmagot presently grasped Corineus with all his might, broke three of his ribs, two on his right side and one on his left. At which Corineus, highly enraged, roused up his whole strength, and snatching up the giant, ran with him on his shoulders to the neighboring shore, and getting on to the top of a high rock, hurled the monster into the sea. . . The place where he fell is called Lam Goëmagot or Goëmagot's Leap, to this day.—Geoffrey, *British History*, i. 16 (1142).

When father Brute and Cor'ineus set foot
On the white island first.
Southey, *Madoc*, vi. (1805).

Cori'neus had that province utmost west,
To him assigned.
Spenser, *Faëry Queen*, ii. 10 (1500).

Drayton makes the name a word of four syllables, and throws the accent on the last but one.

Which to their general then great Corine'us had.
Drayton, *Polyolbion*, i. (1612).

Corinna, a Greek poetess of Bœotia, who gained a victory over Pindar at the public games (fl. B.C. 490).

. . . they raised
A tent of satin, elaborately wrought
With fair Corinna's triumph.
Tennyson, *The Princess*, iii.

Corinna, daughter of Gripe, the scrivener. She marries Dick Amlet. Sir John Vanbrugh, *The Confederacy* (1695).

See lively Pope advance in jig and trip
"Corinna," "Cherry," "Honeycomb," and "Snip;"
Not without art, but yet to nature true,
She charms the town with humor just yet new.
Churchill, *Rosciad* (1761).

Corinne' (2 *syl.*), the heroine and title of a novel by Mde. de Staël. Her lover proved false, and the maiden gradually pined away.

A Corinthian, a rake, a "fast man." Prince Henry says (1 *Henry IV.* act ii. sc. 4.) "[*They*] tell me I am no proud Jack, like Falstaff, but a Corinthian, a lad of mettle."

Corinthian Tom, "a fast man," the sporting rake in Pierce Egan's *Life in London.*

Coriola'nus (*Caius Marcius*), called Coriolanus from his victory at Cori'oli. His mother was Vetu'ria (*not Volumnia*), and his wife Volumnia (not *Virgilia*). Shakespeare has a drama so called. La Harpe has also a drama entitled *Coriolan*, produced in 1781.—Livy, *Annals*, ii. 40.

> I remember her [*Mrs. Siddons*] coming down the stage in the triumphal entry of her son Coriolanus, when her dumb-show drew plaudits that shook the house. She came alone, marching and beating time to the music, rolling . . . from side to side, swelling with the triumph of her son. Such was the intoxication of joy which flashed from her eye and lit up her whole face, that the effect was irresistible.—C. M. Young.

Corita'ni, the people of Lincolnshire, Nottinghamshire, Derbyshire, Leicestershire, Rutlandshire, and Northamptonshire. Drayton refers to them in his *Polyolbion*, xvi. (1613).

Cormac I., son of Conar, a Cael, who succeeded his father as "king of Ireland," and reigned many years. In the latter part of his reign the Fir-bolg (or Belgæ settled in the south of Ireland), who had been subjugated by Conar, rebelled, and Cormac was reduced to such extremities that he sent to Fingal for aid. Fingal went with a large army, utterly defeated Colculla "lord of Atha," and re-established Cormac in the sole possession of Ireland. For this service Cormac gave Fingal his daughter Roscra'na for wife, and Ossian was their first son. Cormac I. was succeeded by his son Cairbre; Cairbre by his son Artho; Artho by his son Cormac II. (a minor); and Cormac II., (after a short interregnum) by Ferad-Artho.—Ossian.

Cormac II. (a minor), king of Ireland. On his succeeding his father Artho on the throne, Swaran, king of Lochlin [*Scandinavia*] invaded Ireland, and defeated the army under the command of Cuthullin. Fingal's arrival turned the tide of events, for the next day Swaran was routed and returned to Lochlin. In the third year of his reign Torlath rebelled, but was utterly discomfited at lake Lago by Cuthullin, who, however, was himself mortally wounded by a random arrow during the persuit. Not long after this Cairbre rose in insurrection, murdered the young king, and usurped the government. His success, however, was only of short duration, for having invited Oscar to a feast, he treacherously slew him, and was himself slain at the same time. His brother Cathmor succeeded for a few days, when he also was slain in battle by Fingal, and the Conar dynasty restored. Conar (first king of Ireland, a Caledonian) was succeeded by his son Cormac I.; Cormac I. was succeeded by his son Cairbre; Cairbre by his son Artho; Artho by his son Cormac II.; and Cormac II. (after a short interregnum) by his cousin Ferad-Artho.—Ossian, *Fingal*, *Dar-Thula and Temora.*

Cor'mack (*Donald*), a Highland robber-chief.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV).

Cor'malo, a "chief of ten thousand spears," who lived near the waters of Lano (a Scandinavian lake). He went to Inis-Thona (an island of Scandinavia), to the court of King Annir, and "sought the honor of the spear" (*i.e.* a tournament). Argon, the eldest son of Annir, tilted with him and overthrew him. This vexed Cormalo greatly, and during a hunting expedition he drew his bow in secret and shot both Argon and his brother Ruro. Their father wondered they did not return, when their dog Runa came bounding into the hall, howling so as to attract attention. Annir followed the hound, and found his sons both dead. In the mean time his daughter was carried off by Cormalo. When Oscar, son of Ossian, heard thereof, he vowed vengeance, went with an army to Lano, encountered Cormalo, and slew him. Then rescuing the daughter, he took her back to Inis-Thona, and delivered her to her father.—Ossian, *The War of Inis-Thona.*

Cor'moran' (*The Giant*), a Cornish giant slain by Jack the Giant-killer. This was his first exploit, accomplished when he was a mere boy. Jack dug a deep pit, and so artfully filmed it over atop, that the giant fell into it, whereupon Jack knocked him on the head and killed him.

Cornavii, the inhabitants of Cheshire, Shropshire, Staffordshire, Warwickshire, and Worcestershire. Drayton refers to them in his *Polyolbion*, xvi. (1613).

Corne'lia, wife of Titus Sempronius Gracchus, and mother of the two tribunes Tiberius and Caius. She was almost idolized by the Romans, who erected a statue in her honor, with this inscription: CORNELIA, MOTHER OF THE GRACCHI.

> Clelia, Cornelia, . . and the Roman brows
> Of Agrippina
>
> Tennyson, *The Princess*, ii.

Cornet, a waiting-woman on Lady Fanciful. She caused great offence because she did not flatter her ladyship. She actually said to her, "Your ladyship looks very ill this morning," which the French waiting-woman contradicted by saying, "My opinion be, matam, dat your latyship never look so well in all your life." Lady Fanciful said to Cornet, "Get out of the room, I can't endure you;" and then turning to Mdlle, she added, "This wench is insufferably ugly. . . . Oh, by-the-by, Mdlle., you can take these two pair of gloves. The French are certainly well-mannered, and never flatter."—Vanbrugh, *The Provoked Wife* (1697).

⁂ This is of a piece with the archbishop of Granada and his secretary Gil Blas.

Corney (*Mrs.*), matron of the workhouse where Oliver Twist was born. She is a well-to-do widow, who marries Bumble, and reduces the pompous beadle to a hen-pecked husband.—C. Dickens, *Oliver Twist*, xxxvii. (1837).

Cornflower (*Henry*), a farmer, who "beneath a rough outside, possessed a heart which would have done honor to a prince."

Mrs. Cornflower, (by birth Emma Belton), the farmer's wife abducted by Sir Charles Courtly.—Dibdin, *The Farmer's Wife* (1789).

Corniole Giovanni delle, i. e. Giovanni of the Cornelians, the cognomen given to an engraver of these stones in the time of Lorenzo di Medici. His most famous work, the Savonarola in the Uffoziel gallery.

Corn-Law Rhymer (*The*), Ebenezer Elliot (1781-1849).

Cornwall (*Barry*), an imperfect anagram of Bryan Waller Proctor, author of *English Songs* (1788-1874).

Corombona (*Vittoria*), the White Devil, the chief character in a drama by John Webster, entitled *The White Devil, or Vittoria Corombona* (1612).

Coro'nis, daughter of Phorōneus (3 *syl.*) king of Pho'cis, metamorphosed by Minerva into a crow.

Corporal (*The Little*). General Bonaparte was so called after the battle of Lodi (1796).

Corrector (*Alexander the*), Alexander Cruden, author of the *Concordance to the Bible*, for many years a corrector of the press, in London. He believed himself divinely inspired to correct the morals and manners of the world (1701-1770).

Courrouge' (2 *syl.*), the sword of Sir Otuel, a presumptuous Saracen, nephew of Farracute (3 *syl.*). Otuel was in the end converted to Christianity.

Corsair (*The*), Lord Conrad, afterwards called Lara. Hearing that the Sultan Seyd [*Seed*] was about to attack the pirates, he assumed the disguise of a dervise and entered the palace, while his crew set fire to the Sultan's fleet. Conrad was apprehended and cast into a dungeon, but being released by Gulnare (queen of the harem), he fled with her to the Pirates' Isle. Here he found that Medo'ra (his heart's darling) had died during his absence, so he left the Island with Gulnare, returned to his native land, headed a rebellion, and was shot.—Byron, *The Corsair*, continued in *Lara* (1814).

(This tale is based on the adventures of Lafitte, the notorious buccaneer. Lafitte was pardoned by General Jackson for services rendered to the States in 1815, during the attack of the British on New Orleans).

Cor'sand, a magistrate at the examination of Dirk Hatteraick at Kippletringan.—Sir W. Scott, *Guy Mannering* (time George II).

Corsican General (*The*), Napoleon I., who was born in Corsica (1769–1821).

Cor'sina, wife of the corsair who found Fairstar and Chery in the boat as it drifted on the sea. Being made very rich by her foster-children, Corsina brought them up as princes. Comtesse D'Aunoy, *Fairy Tales* (The Princess Fairstar, 1682).

Corte'jo, a cavaliere servente, who as Byron says in *Beppo:*

Coach, servants, gondola, must go to call,
And carries fan and tippet, gloves and shawl.

Was it not for this that no cortejo ere
I yet have chosen from the youth of Sev'ille?
Byron, *Don Juan*, i. 148 (1819).

Corvi'no (*Signior*), a Venetian merchant, duped by Mosca into believing that he is Vol'pone's heir.—Ben Jonson, *Volpone or the Fox* (1605).

Coryate's Crudities, a book of travels by Thomas Coryate, who called himself the "Odcombian Legstretcher." He was the son of the rector of Odcombe (1577–1617).

Corycian Nymphs (*The*), the Muses, so called from the cave of Corycĭa on Lycorēa, one of the two chief summits of Mount Parnassus, in Greece.

Cor'ydon, a common name for a shepherd. It occurs in the *Idylls* of Theocritos; the *Eclogues* of Virgil; *The Cantata*, v., of Hughes, etc.

Cor'ydon, the shepherd who languished for the fair Pastorella (canto 9). Sir Calidore, the successful rival, treated him most courteously, and when he married the fair shepherdess, gave Corydon both flocks and herds to mitigate his disappointment (canto 11).—Spenser, *Faëry Queen*, vi. (1596).

Cor'ydon, the shoemaker, a citizen.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Coryphæus of German Literature (*The*), Goethe.

> The Polish poet called upon . . . the great Coryphæus of German literature.—W. R. Morfell, *Notes and Queries*, April 27, 1878.

Coryphe'us (4 *syl.*), a model man or leader, from the Koruphaios or leader of the chorus in the Greek drama. Aristarchos is called *The Corypheus of Grammarians.*

Cosette. Illegitimate child of Fantine, a Parisian *grisette.* She puts the baby into the care of peasants who neglect and maltreat the little creature. She is rescued by the ex-convict Jean Valjean, who nurtures her tenderly and marries her to a respectable man.—Victor Hugo, *Les Miserables.*

Cosme (*St.*), patron of surgeons, born in Arabia. He practised medicine in Cilicia with his brother St. Damien, and both suffered martyrdom under Diocletian in 303 or 310. Their fête day is December 27. In the twelfth century there was a medical society called *Saint Cosme.*

Cos'miel (3 *syl.*), the genius of the world. He gave to Theodidactus a boat of asbestos, in which he sailed to the sun and planets.—Kircher, *Ecstatic Journey to Heaven.*

Cosmos, the personification of "the world" as the enemy of man. Phineas Fletcher calls him "the first son to the Dragon red" (*the devil*). "Mistake," he says, "points all his darts;" or, as the Preacher says, "Vanity, vanity, all is vanity." Fully described in *The Purple Island*, viii. (1633). (Greek, *kosmos,* "the world.")

Cos'tard, a clown who apes the court wits of Queen Elizabeth's time. He uses the word "honorificabilitudinitatibus," and some of his blunders are very ridiculous, as "ad dunghill, at the fingers' ends, as they say" (act v. 1).—Shakespeare, *Love's Labour's Lost* (1594).

Costigan, Irish Captain in *Pendennis,* W. M. Thackeray.

Costin (*Lord*), disguised as a beggar, in *The Beggar's Bush*, a drama by Beaumont and Fletcher (1622).

Cote Male-tailé (*Sir*), meaning the "knight with the villainous coat," the nickname given by Sir Key (the seneschal of King Arthur) to Sir Brewnor le Noÿre, a young knight who wore his father's coat with all its sword-cuts, to keep him in remembrance of the vengeance due to his father. His first achievement was to kill a lion that "had broken loose from a tower, and came hurling after the queen." He married a damsel called Maledisaunt (3 *syl.*), who loved him, but always chided him. After her marriage she was called Beauvinant.—Sir T. Malory, *History of Prince Arthur*, ii. 42–50 (1470).

Cotter's Saturday Night; Poem in which Burns depicts the household of a Scottish peasant gathering about the hearth on the last evening of the week for supper, social converse and family worship. The picture of the "Saint, the Father and the Husband" is drawn from the poet's own father.

Cosette

G. Guay, Artist

⁂

COSETTE has been sent to the spring for a pail of water, after dark. She is frightened and longs to hurry home. But,—" her glance fell upon the pail before her. Such was the fright that the thought of Mme. Thenardier inspired, that she dared not fly without the pail of water. She seized the handle with both hands. She had difficulty in even lifting the pail.

" She took thus a dozen steps, but the pail was full ; it was heavy ; she was obliged to set it on the ground. She took breath an instant, then took hold of the handle again and resumed her walk, this time a little further. But she had to stop again. After some seconds of rest, she started once more. She walked bending forward, like an old woman, the weight of the water strained and stiffened her meagre arms. The iron handle frosted her little wet hands ; from time to time she had to stop, and whenever she stopped, the water that overflowed the pail splashed her bare legs. This happened in the midst of a wood, at night, in winter, far from human sight, to a child eight years old."

Hugo's "Les Misérables."

COSETTE.

Cotyt′to, Goddess of the Edōni of Thrace. Her orgies resembled those of the Thracian Cyb′elê (3 *syl.*).

> Hail goddess of nocturnal sport,
> Dark-veiled Cotytto, to whom the secret flame
> Of midnight torches burns.
> Milton, *Comus*, 136, etc. (1634.)

Coulin, a British giant pursued by Debon till he came to a chasm 132 feet across which he leaped; but slipping on the opposite side, he fell backwards into the pit and was killed.

> And eke that ample pit yet far renowned
> For the great leap which Debon did compell
> Coulin to make, being eight lugs of grownd,
> Into which the returning back he fell.
> Spencer, *Faery Queen*, ii. 10 (1590.)

Count of Narbonne, a tragedy by Robert Jephson (1782). His father, Count Raymond, having poisoned Alphonso, forged a will barring Godfrey's right, and naming Raymond as successor. Theodore fell in love with Adelaide, the count's daughter, but was reduced to this dilemma: if he married Adelaide he could not challenge the count and obtain the possessions he had a right to as grandson of Alphonso; if, on the other hand, he obtained his rights and killed the count in combat, he could not expect that Adelaide would marry him. At the end the count killed Adelaide, and then himself. This drama is copied from Walpole's *Castle of Otranto.*

Count Robert of Paris, a novel by Sir W. Scott, after the wreck of his fortune and repeated strokes of paralysis (1831). The critic can afford to be indulgent, and those who read this story must remember that the sun of the great wizard was hastening to its set. The time of the novel is the reign of Rufus.

Country (*Father of his*). Cicero was so called by the Roman senate (B. C. 106-43). Julius Cæsar was so called after quelling the insurrection in Spain (B. C. 100-43). Augustus Cæsar was called *Pater atque Princeps* (B. C. 63, 31-14). Cosmo de Med′ici (1389-1464). Washington, defender and paternal counsellor of the American States (1732-1799). Andrea Dorĕa is so called on the base of his statue in Gen′oa (1468-1560). Andronīcus Palæol′ogus II. assumed the title (1260-1332). (See 1 *Chron.* iv. 14).

Country Girl (*The*), a comedy by Garrick, altered from Wycherly. The "country girl" is Peggy Thrift, the orphan daughter of Sir Thomas Thrift, and ward of Moody, who brings her up in the country in perfect seclusion. When Moody is 50 and Peggy is 19, he wants to marry her, but she outwits him and marries Bellville, a young man of suitable age and position.

Country Wife (*The*), a comedy by William Wycherly (1675).

> Pope was proud to receive notice from the author of *The Country Wife.*—R. Chambers, *English Literature*, i. 393.

Coupee, the dancing-master, who says "if it were not for dancing-masters, men might as well walk on their heads as heels." He courts Lucy by promising to teach her dancing.—Fielding, *The Virgin Unmasked.*

Cour′tain, one of the swords of Ogier the Dane, made by Munifican. His other sword was Sauvagine.

> But Ogier gazed upon it [*the sea*] doubtfully
> One Moment, and then, sheathing, Courtain, said,
> "What tales are these?"
> W. Morris, *The Earthly Paradise* ("August").

Courtall, a fop and consummate libertine, for ever boasting of his love-conquests over ladies of the *haut monde.* He tries to corrupt Lady Frances Touchwood, but is foiled by Saville.—Mrs. Cowley, *The Belle's Stratagem* (1780).

Courtly (*Sir Charles*), a young libertine, who abducted the beautiful wife of Farmer Cornflower.—Dibdin, *The Farmer's Wife* (1780).

Cousin Copeland, a little old bachelor, courtly and quaint, who lives in "Old Gardiston," the home of his ancestors "befo' de wah." He has but one suit of clothes, so he dresses for dinner by donning a ruffled shirt and a flower in his buttonhole. His work is among "documents," his life in the past; without murmur at poverty or change he keeps up the even routine of life until one evening, trying to elevate his gentle little voice as he reads to his niece, so as to be heard above the rain and wind, it fails.

> "Four days afterward he died, gentle and placid to the last. He was an old man, although no one had ever thought so."—Constance Fennimore Woolson, *Southern Sketches,* (1880).

Cousin Michel or MICHAEL, the nickname of a German, as John Bull is of an Englishman, Brother Jonathan of an American, Colin Tampon a Swiss, John Chinaman a Chinese, etc.

Couvade' (2 *syl.*), a man who takes the place of his wife when she is in child-bed. In these cases the man lies a-bed, and the woman does the household duties. The people called "Gold Tooth," in the confines of Burmah, are *couvades.* M. Francisque Michel tells us the custom still exists in Biscay; and Colonel Yule assures us that it is common in Yunnan and among the Miris in Upper Assam. Mr. Tylor has observed the same custom among the Caribs of the West Indies, the Abipones of Central South America, the aborigines of California, in Guiana, in West Africa, and in the Indian Archipelago. Diodōrus speaks of it as existing at one time in Corsica; Strabo says the custom prevailed in the north of Spain; and Apollonius Rhodius that the Tabarenes on the Euxine Sea observed the same:

> In the Tabarenian land,
> When some good woman bears her lord a babe,
> '*Tis he* is swathed, and groaning put to bed;
> While she arising tends his bath and serves
> Nice possets for her husband in the straw.
> Apollonius Rhodius, *Argonautic Exp.*

Cov'erley (*Sir Roger de*), a member of an hypothetical club, noted for his modesty, generosity, hospitality, and eccentric whims; most courteous to his neighbors, most affectionate to his family, most amiable to his domestics. Sir Roger, who figures in thirty papers of the *Spectator*, is the very beau-ideal of an amiable country gentleman of Queen Anne's time.

> What would Sir Roger de Coverley be without his follies and his charming little brain-cracks? If the good knight did not call out to the people sleeping in church, and say "Amen" with such delightful pomposity; if he did not mistake Mde. Doll Tearsheet for a lady of quality in Temple Garden; if he were wiser than he is . . . of what worth were he to us? We love him for his vanities as much as for his virtues.—Thackeray.

Cowards and BULLIES. In Shakespeare we have Parolès and Pistol; in Ben Jonson, Bob'adil; in Beaumont and Fletcher, Bessus and Mons. Lapet, the very prince of cowards; in the French drama, La Capitan, Metamore, and Scaramouch. (See also BASILISCO, CAPTAIN NOLL BLUFF, BOROUGHCLIFF, CAPTAIN BRAZEN, SIR PETRONEL FLASH, SACRIPANT, VINCENT DE LA ROSA, etc.)

Captain Costigan

Frederick Barnard, Artist

◆

"GENERAL or Captain Costigan—for the latter was the rank which he preferred to assume—was seated with his hat cocked very much on one ear, and the observer might remark, by the size and shabbiness of the boots which the Captain wore, that times did not go very well with him. Poverty seems as if it were disposed, before it takes possession of a man entirely, to attack his extremities first: the coverings of his head, feet, and hands are its first prey. All these parts of the Captain's person were rakish and shabby. . . . The Captain was inclined to be bald, but he brought a quantity of lank iron-gray hair over his pate, and had a couple of wisps of the same falling down on each side of his face. Much whisky had spoiled what complexion Mr. Costigan may have possessed in his youth. His once handsome face had now a copper tinge. He wore a very high stock, scarred and stained in many places; and a dress coat tightly buttoned upon those parts where the buttons had not parted company from the garment."

Thackeray's "History of Pendennis."

CAPTAIN COSTIGAN.

Cowper, called "Author of *The Task*," from his principal poem (1731–1800).

Coxcomb (*The Prince of*) Charles Joseph Prince de Ligne (1535–1614).

Richard II. of England (1366, 1377–1400).

Henri III, of France, *Le Mignon* (1551, 1574–1589).

Coxe (*Captain*), one of the masques at Kenilworth.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Coy Bishop. Best friend and unconscious foil to Avis Dobell in Elizabeth Stuart Phelps' *Story of Avis.* "Her face is as innocent of sarcasm as a mocking bird's;" she "is one of the immortal few who can look pretty in their crimping-pins;" she "has the glibness of most unaccentuated natures;" she admires Avis without comprehending her, and she makes an excellent wife to John Rose, a practical young clergyman. (1877).

Crabshaw (*Timothy*), the servant of Sir Launcelot Greaves's squire.—Smollett, *Adventures of Sir Launcelot Greaves* (1760).

Crab'tree, in Smollett's novel called *The Adventures of Peregine Pickle* (1751).

Crab'tree, uncle of Sir Harry Bumber, in Sheridan's comedy, *The School for Scandal* (1777).

Crab'tree, a gardener at Fairport.—Sir W. Scott, *The Antiquary* (time George III.).

Crac (*M. de*), the French Baron Munchausen; hero of a French operetta.

Crack'enthorp (*Father*), a publican.

Dolly Crackenthorp, daughter of the publican.—Sir W. Scott, *Redgauntlet* (time, George III.).

Crackit (*Flash Toby*), one of the villains in the attempted burglary in which Bill Sikes and his associates were concerned.—C. Dickens, *Oliver Twist* (1837.)

Cra'dlemont, king of Wales, subdued by Arthur, fighting for Leod'ogran, king of Cam'eliarn (3 *syl.*).—Tennyson, *Coming of Arthur.*

Cradock (*Sir*), the only knight who could carve the boar's head which no cuckold could cut; or drink from a bowl which no cuckold could quaff without spilling the liquor. His lady was the only one in King Arthur's court who could wear the mantle of chastity brought thither by a boy during Christmas-tide.—Percy, *Reliques, etc.*, III. iii. 18.

Craigdal'lie (*Adam*), the senior baillie of Perth.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Craig'engelt (*Captain*), an adventurer and companion of Bucklaw. Sir W. Scott, *Bride of Lammermoor* (time, William III.).

Craik Mamsell. A murderer who allows suspicion to fall upon the innocent in Anna Katherine Green's story, *Hand and Ring* (1883).

Cramp (*Corporal*), under captain Thornton.—Sir W. Scott, *Bob Roy* (time, George I.).

Cran'bourne, (*Sir Jasper*), a friend of Sir Geoffrey Peveril.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Crane (*Dame Alison*), mistress of the Crane inn, at Marlborough.

Gaffer Crane, the dame's husband.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Crane (*Ichabod*), a credulous Yankee schoolmaster. He is described as "tall, exceedingly lank, and narrow-shouldered; his arms, legs, and neck unusually long; his hands dangle a mile out of his sleeves; his feet might serve for shovels; and his whole frame is very loosely hung together."

The head of Ichabod Crane was small and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock perched upon his spindle neck to tell which way the wind blew.—W. Irving, *Sketch-Book* ("Legend of Sleepy Hollow.")

Cranes (1 *syl.*). Milton, referring to the wars of the pygmies and the cranes, calls the former

That small infantry
Warred on by cranes.
Paradise Lost, i. 575 (1665).

Cranion, queen Mab's charioteer.

Four nimble gnats the horses were,
Their harnesses of gossamere,
Fly Cranion, her charioteer.
M. Dayton, *Nymphidia* (1563–1631).

Crank (*Dame*), the papist laundress at Marlborough.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Cra'paud (*Johnnie*), a Frenchman, as John Bull is an Englishman, Cousin Michael a German, Colin Tampon a Swiss, Brother Jonathan a North American, etc. Called Crapaud from the device of the ancient kings of France, "three toads erect saltant." Nostradāmus, in the sixteenth century, called the French *crapauds* in the well-known line:

Les anciens crapauds prendront Sara.

("Sara" is Aras backwards, a city taken from the Spaniards under Louis XIV.)

Cratchit (*Bob* or *Robert*), clerk of Ebenezer Scrooge, stock-broker. Though Bob Cratchit has to maintain nine persons on 15*s.* a week, he has a happier home and spends a merrier Christmas than his master with all his wealth and selfishness.

Tiny Tim Cratchit, the little lame son of Bob Cratchit, the Benjamin of the family, the most helpless and most beloved of all. Tim does not die, but Ebenezer Scrooge, after his change of character, makes him his special care.—C. Dickens, *A Christmas Carol* (in five staves, 1843).

Craw'ford (*Lindsay, earl of*), the young earl-marshal of Scotland.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Craw'ford (*Lord*), captain of the Scottish guard at Plessis lés Tours, in the pay of Louis XI.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Crawley (*Sir Pitt*), of Great Gaunt Street, and of Queen's Crawley, Hants. A sharp, miserly, litigious, vulgar, ignorant baronet, very rich, desperately mean, "a philosopher with a taste for low life," and intoxicated every night. Becky Sharp was engaged by him to teach his two daughters. On the death of his second wife, Sir Pitt asked her to become lady Crawley, but Becky had already married his son, Captain Rawdon Crawley. This "aristocrat" spoke of "brass fardens," and was unable to spell the simplest words, as the following specimen will show:—"Sir Pitt Crawley begs Miss Sharp and baggidge may be hear on Tuseday, as I leaf . . . to-morrow erly." "The whole baronetage, peerage, and commonage of England did not contain a more cunning, mean, foolish, disreputable old rogue than Sir Pitt Crawley. He died at

Sir Roger de Coverley coming from Church

Chas. R. Leslie, Artist

◆

IN the "Spectator," Addison describes a Sunday he spent in the country with his old friend Sir Roger de Coverley. They go to church together:

"As soon as the sermon is finished, nobody presumes to stir till Sir Roger is gone out of the church. The knight walks down between a double row of his tenants, that stand bowing to him on each side, and every now and then inquires how such an one's wife, or mother, or son, or father do, whom he does not see at church; which is understood as a secret reprimand to the person that is absent."

Addison's "Spectator."

SIR ROGER DE COVERLEY COMING FROM CHURCH.

the age of fourscore, "lamented and beloved, regretted and honored," if we can believe his monumental tablet.

Lady Crawley. Sir Pitt's first wife was "a confounded quarrelsome, high-bred jade." So he chose for his second wife the daughter of Mr. Dawson, iron-monger, of Mudbury, who gave up her sweetheart, Peter Butt, for the gilded vanity of Crawleyism. This ironmonger's daughter had "pink cheeks and a white skin, but no distinctive character, no opinions, no occupation, no amusements, no vigor of mind, no temper; she was a mere female machine." Being a "blonde, she wore draggled sea-green or slatternly sky-blue dresses," went about slip-shod and in curl-papers all day till dinner-time. She died and left Sir Pitt for the second time a widower, "to-morrow to fresh woods and pastures new."

Mr. Pitt Crawley, eldest son of Sir Pitt, and at the death of his father inheritor of the title and estates. Mr. Pitt was a most proper gentleman. He would rather starve than dine without a dress-coat and white neckcloth. The whole house bowed down to him; even Sir Pitt himself threw off his muddy gaiters in his son's presence. Mr. Pitt always addressed his mother-in-law with "most powerful respect," and strongly impressed her with his high aristocratic breeding. At Eton he was called "Miss Crawley." His religious opinions were offensively aggressive and of the "evangelical type." He even built a meeting-house close by his uncle's church. Mr. Pitt Crawley came into the large fortune of his aunt, Miss Crawley, married Lady Jane Sheepshanks, daughter of the Countess of Southdown, became an M. P., grew money-loving and mean, but less and less "evangelical" as he grew great and wealthy.

Captain Rawdon Crawley, younger brother of Mr. Pitt Crawley. He was in the Dragoon Guards, a "blood about town," and an adept in boxing, rat-hunting, the fives-court, and four-in-hand driving. He was a young dandy, six feet high, with a great voice, but few brains. He could swear a great deal, but could not spell. He ordered about the servants, who nevertheless adored him; was generous, but did not pay his tradesmen; a Lothario, free and easy. His style of talk was, "Aw, aw; Jave-aw; Gad-aw; it's a confounded fine segaw-aw—confounded as I ever smoked. Gad-aw." This military exquisite was the adopted heir of Miss Crawley, but as he chose to marry Becky Sharp, was set aside for his brother Pitt. For a time Becky enabled him to live in splendor "upon nothing a year," but a great scandal got wind of gross improprieties between Lord Steyne and Becky, so that Rawdon separated from his wife, and was given the governorship of Coventry Isle by Lord Steyne. "His Excellency Colonel Rawdon Crawley died in his island of yellow fever, most deeply beloved and deplored," and his son Rawdon inherited his uncle's title and the family estates.

The Rev. Bute Crawley, brother of Sir Pitt. He was a "tall, stately, jolly, shovel-hatted rector." "He pulled stroke-oar in the Christ Church boat, and had thrashed the best bruisers of the town. The Rev. Bute loved boxing-matches, races, hunting, coursing, balls, elections, regattas, and good dinners; had a fine singing voice, and was very popular." His wife wrote his sermons for him.

Mrs. Bute Crawley, the rector's wife, was a smart little lady, domestic, politic, but apt to overdo her "policy." She gave her husband full liberty to do as he liked; was prudent and thrifty.—Thackeray, *Vanity Fair* (1848).

Craydocke (*Miss*). Quaint friend of the Ripwinkleys and of everybody else who figures in A. D. T. Whitney's *Real Folks*, and other of her books. "Around her there is always springing up a busy and a spreading crystallizing of shining and blessed elements. The world is none too big for her, or for any such, of course."

Cray'on (*Le Sieur de*), one of the officers of Charles "the Bold," Duke of Burgundy.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Crayon (*Geoffrey*), *Esq.*, Washington Irving, author of *The Sketch-Book* (1820).

Crea'kle, a hard, vulgar school-master, to whose charge David Copperfield was entrusted, and where he first made the acquaintance of Steerforth.

> The circumstance about him which impressed me most was that he had no voice, but spoke in a whisper.—C. Dickens, *David Copperfield*, vi. (1849).

Cream Cheese (*Rev.*), an æsthetic divine whose disciple Mrs. Potiphar is in *The Potiphar Papers*.—George William Curtis (1853).

Crebillon of Romance (*The*), A. François Prévost d'Exiles (1697–1763).

Credat Judæus Apella, nonego (Horace, *Sat.* I. v. 100). Of "Apella" nothing whatever is known. In general the name is omitted, and the word "Judæus" stands for any Jew. "A disbelieving Jew would give credit to the statement sooner than I should."

Cres'sida, in Chaucer **Cresseide** (2 *syl.*), a beautiful, sparkling, and accomplished woman, who has become a by-word for infidelity. She was the daughter of Calchas, a Trojan priest, who took part with the Greeks. Cressida is not a character of classic story, but a mediæval creation. Pope says her story was the invention of Lollius the Lombard, historiographer of Urbino, in Italy. Cressida betroths herself to Troïlus, a son of Priam, and vows eternal fidelity. Troïlus gives the maiden a *sleeve*, and she gives her Adonis a *glove*, as a love-knot. Soon after this betrothal an exchange of prisoners is made, when Cressida falls to the lot of Diomed, to whom she very soon yields her love, and even gives him the very sleeve which Troïlus had given her as a love-token.

> As false
> As air, as water, wind, or sandy earth . .
> Yea, let [*men*] say to stick the heart of falsehood,
> "As false as Cressid."
> Shakespeare, *Troilus and Cressida*, act iii. sc. 2) (1602).

Cresswell (*Madame*), a woman of infamous character, who bequeathed £10 for a funeral sermon, in which nothing ill should be said of her. The Duke of Buckinham wrote the sermon, which was as follows:—"All I shall say of her is this: she was born *well*, she married *well*, lived *well*, and died *well*; for she was born at Shad-well, married Cress-well, lived at Clerken-well, and died in Bride-well."

Cressy McKinstry. Belle of Tuolumne County, California; pretty, saucy and illiterate. She conceives the idea of getting an education, and attends the district school, breaking an engagement of marriage to do this; bewitches the master, a college graduate, and confesses her love for him, but will not be "engaged:"

> "I don't know enough to be a wife to you just now and you know it. I couldn't keep a house

fit for you and you couldn't keep me without it . . You're only a dandy boy, you know, and they don't get married to backwood Southern girls."

After many scrapes involving perils, shared together, and much love-making, he is stunned one morning to learn that Cressy is married to another man, whom she had feigned not to like.—Bret Harte, *Cressy* (1889).

Crete (*Hound of*), a blood-hound.—See *Midsummer Night's Dream*, act iii. sec. 2.

> Coupe le gorge, that's the word; I thee defy again,
> O hound of Crete!
> Shakespeare, *Henry V.* act ii. sc. 1 (1599).

Crete (*The Infamy of*), the Minotaur.

> [*There*] lay stretched
> The infamy of Crete, detested brood
> Of the feigned heifer.
> Dante, *Hell*, xii. (1300, Cary's translation).

Crèvecour (2 *syl.*). The count Philip de Crèvecour is the envoy sent by Charles "the Bold," duke of Burgundy, with a defiance to Louis XI., king of France.

The Countess of Crèvecour, wife of the count.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Crib (*Tom*), Thomas Moore, author of *Tom Crib's Memorial to Congress* (1819).

Crillon. The following story is told of this brave but simple-minded officer. Henry IV., after the battle of Arques, wrote to him thus:

> Prends-toi, brave Crillon, nous avons vaincu à Arques, et tu n'y étais pas.

The first and last part of this letter have become proverbial in France.

When Crillon heard the story of the Crucifixion read at Church, he grew so excited that he cried out in an audible voice, *Où étais tu, Crillon?* ("What were you about, Crillon, to permit of such atrocity?")

⁂ When Clovis was told of the Crucifixion, he exclaimed, "Had I and my Franks been by, we would have avenged the wrong, I warrant."

Crimo'ra and Connal. Crimora, daughter of Rinval, was in love with Connal of the race of Fingal, who was defied by Dargo. He begs his "sweeting" to lend him her father's shield, but she says it is ill-fated, for her father fell by the spear of Gormar. Connal went against his foe, and Crimora, disguised in armor, went also, but unknown to him. She saw her lover in fight with Dargo, and discharged an arrow at the foe, but it missed its aim and shot Connal. She ran in agony to his succor. It was too late. He died, Crimora died also, and both were buried in one grave. Ossian, *Carric-Thura.*

Cringle (*Tom*), Hero of sea-story by Michael Scott, *Tom Cringle's Log.*

Crispin (*St.*). Crispīnos and Crispianus were two brothers, born at Rome, from which place they traveled to Soissons, in France (about A.D. 303), to propagate the gospel, and worked as shoe-makers, that they might not be chargeable to any one. The governor of the town ordered them to be beheaded the very year of their arrival, and they were made the tutelary saints of the "gentle craft." St. Crispin's Day is October 25.

> This day is called the feast of Crispian . .
> And Crispin Crispian shall ne'er go by,
> From this day to the ending of the world,
> But we in it shall be remembered.
> Shakespeare, *Henry V.* act iv. sc. 3 (1599).

Critic (*A Bossu*), one who criticizes the "getting up" of a book more than its literary worth; a captious, carping critic. Réne le Bossu was a French critic (1631–1680).

> The epic poem your lordship bade me look at, upon taking the length, breadth, height, and depth of it, and trying them at home upon an exact scale of Bossu's, 'tis out, my lord, in every one of its dimensions. Admirable connoisseur!—Sterne.

(Probably the scale referred to was that of Bossut the mathematician, and that either Bossu and Bossut have been confounded, or else that a pun is intended).

Critic (*The*), by R. B. Sheridan, suggested by *The Rehearsal* (1779).

⁂ *The Rehearsal* is by the Duke of Buckingham (1671).

Critics (*The Prince of*), Aristarchos of Byzantium, who compiled, in the second century B.C., the rhapsodies of Homer.

Croaker, guardian to Miss Richland. Never so happy as when he imagines himself a martyr. He loves a funeral better than a festival, and delights to think that the world is going to rack and ruin. His favorite phrase is "May be not."

> A poor, fretful soul, that has a new distress for every hour of the four and twenty.—Act i. 1.

Mrs. Crocker, the very reverse of her grumbling, atrabilious husband. She is mirthful, light-hearted, and cheerful as a lark.

> The very reverse of each other. She all laugh and no joke, he always complaining aud never sorrowful.—Act i. 1.

Leontine Croaker, son of Mr. Croaker. Being sent to Paris to fetch his sister, he falls in love with Olivia Woodville, whom he brings home instead, introduces her to Croaker as his daughter, and ultimately marries her.—Goldsmith, *The Good Natured Man* (1768).

Crocodile (*King*). The people of Isna, in Upper Egypt, affirm that there is a king crocodile as there is a queen bee. The king crocodile has ears but no tail, and has no power of doing harm. Southey says that though the king crocodile has no tail, he has teeth to devour his people with.—Browne, *Travels.*

Crocodile (*Lady Kitty*), meant for the Duchess of Kingston.—Sam. Foote, *A Trip to Calais.*

Crocus, a young man enamoured of the nymph Smilax, who did not return his love. The gods changed him into the crocus flower, to signify *unrequited love.*

Crœsus, king of Lydia, deceived by an oracle, was conquered by Cyrus, king of Persia. Cyrus commanded a huge funeral pile to be erected upon which Crœsus and fourteen Lydian youths were to be chained and burnt alive. When this was done, the discrowned king called on the name of Solon, and Cyrus asked why he did so. "Because he told me to call no one happy till death." Cyrus, struck with the remark, ordered the fire of the pile to be put out, but this could not be done. Crœsus then called on Apollo, who sent a shower which extinguished the flames, and he with his Lydians came from the pile unharmed.

⁂ The resemblance of this legend to the Bible account of the Jewish youths condemned by Nebuchadnezzar to be cast into the fiery furnace, from which they came forth uninjured, will recur to the reader.—*Daniel*, iii.

Crœsus's Dream. Crœsus dreamt that his son, Atys, would be slain by an iron instrument, and used every precaution to prevent it, but to no purpose; for one day Atys went to chase the wild boar, and Adrastus, his friend, threw a dart at the boar to rescue Atys from danger; the dart, however, struck the prince and killed him. The tale is told by William Morris in his *Earthly Paradise* and by Herodotus.

Croftangry *(Mr. Chrystal)*, a gentleman fallen to decay, cousin of Mrs. Martha Bethune Baliol, to whom at death, he left the MS. of two novels, one *The Highland Widow*, and the other *The Fair Maid of Perth*, called the *First* and *Second Series* of the "Chronicles of Canongate" (*q. v.*). The history of Mr. Chrystal Croftangry is given in the introductory chapters of *The Highland Widow*, and continued in the introduction of the *The Fair Maid of Perth.*

Lockhart tells us that Mr. Croftangry is meant for Sir Walter Scott's father and that "the fretful patient at the death-bed" is a living picture.

Crofts *(Master)*, the person killed in a duel by Sir Geofrey Hudson, the famous dwarf.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Croker's Mare. In the proverb *As coy as Croker's Mare.* This means "as chary as a mare that carries crockery."

> She was to them as koy as a croker's Mare,
> J. Heywood, *Dialogue* ii. 1 (1566).

Crokers. Potatoes are so called because they were first planted in Croker's field, at Youghal, in Ireland. — J. R. Planche, *Recollections, etc.* ii. 119.

Crom'well *(Oliver)*, introduced by Sir W. Scott in *Woodstock.*

Cromwell's daughter Elizabeth, who married John Claypole. Seeing her father greatly agitated by a portrait of Charles I., she gently and lovingly led him away out of the room.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Cromwell is called by the Preacher Burroughs "the archangel who did battle with the devil."

Cromwell's Lucky Day. The 3rd September was considered by Oliver Cromwell to be his red-letter day. On the 3rd September, 1650, he won the battle of Dunbar; on 3rd September, 1651, he won the battle of Worcester; and on 3rd September, 1658, he died. It is not, however, true that he was born on 3rd September, as many affirm, for his birthday was 25th April, 1599.

Cromwell's Dead Body Insulted. Cromwell's dead body was, by the sanction, if not by the express order of Charles II., taken from its grave, exposed on a gibbet, and finally buried under the gallows.

⁂Similarly, the tomb of Am'asis, king of Egypt, was broken open by Camby'ses; the body was then scourged and insulted in various ways, and finally burnt, which was abhorrent to the Egyptians, who used every possible method to preserve dead bodies in their integrity.

The dead body of Admiral Coligny [*Co.leen.ye*] was similarly insulted by Charles IX., Catherine de Medicis, and all the court of France, who spattered blood and dirt on the half-burnt blackened mass. The king had the bad taste to say over it:

> Fragrance sweeter than a rose
> Rises from our slaughtered foes.

It will be remembered that Coligny was

the guest of Charles, his only crime being that he was a Huguenot.

Crook-fingered Jack, one of Macheath's gang of thieves. In eighteen months' service he brought to the general stock four fine gold watches and seven silver ones, sixteen snuff-boxes (five of which were gold), six dozen handkerchiefs, four silver-hilted swords, six shirts, three periwigs, and a "piece" of broadcloth. Pea'chum calls him "a mighty clean-handed fellow," and adds:

> "Considering these are only the fruits of his leisure hours, I don't know a prettier fellow, for no man alive hath a more engaging presence of mind upon the road."—Gay, *The Beggar's Opera.* i. 1 (1727).

Crop (*George*), an honest, hearty farmer, who has married a second wife, named Dorothy, between whom there are endless quarrels. Two especially are noteworthy. Crop tells his wife he hopes that better times are coming, and when the law-suit is over "we will have roast pork for dinner every Sunday." The wife replies, "It shall be lamb." "But I say it shall be pork." "I hate pork, I'll have lamb." "Pork, I tell you." "I say lamb." "It shan't be lamb, I will have pork." The other quarrel arises from Crop's having left the door open, which he asks his wife civilly to shut. She refuses, he commands; she turns obstinate, he turns angry; at length they agree that the person who first speaks shall shut the door. Dorothy speaks first, and Crop gains the victory.—P. Hoare, *No Song, no Supper* (1754–1834).

Cropland (*Sir Charles*), an extravagant, heartless libertine and man of fashion, who hates the country except for hunting, and looks on his estates and tenants only as the means of supplying money for his personal indulgence. Knowing that Emily Worthington is the daughter of a "poor gentleman," he offers her "a house in town, the run of his estate in the country, a chariot, two footmen, and £600 a year;" but the lieutenant's daughter rejects with scorn such "splendid infamy." At the end Sir Charles is made to see his own baseness, and offers the most ample apologies to all whom he has offended.—G. Colman, *The Poor Gentleman* (1802).

Croquemitaine [*Croak.mit.tain*], the bogie raised by fear. Somewhere near Saragossa was a terrible castle called Fear Fortress, which appeared quite impregnable; but as the bold approached it, the difficulties of access gradually gave way and even the fortress itself vanished into thin air.

Croquemitaine is a romance in three parts; the first part is a tournament between the knights of Marsillus, a Moorish king, and the paladins of Charlemagne; the second part is the siege of Saragossa by Charlemagne; and the third part is the allegory of Fear Fortress. Mitaine is the godchild of Charlemagne, who goes in search of Fear Fortress.

Croquis (*Alfred*), Daniel Maclise, R. A. This pseudonym was attached to a series of character-portraits in *Frazer's Magazine* between the years 1830 and 1838. Maclise was born 1811, and died 1870.

Cros'bie (*William*), provost of Dumfries, a friend of Mr. Fairford the lawyer.

Mrs. Crosbie, wife of the provost, and a cousin of Redgauntlet.—Sir W. Scott, *Redgauntlet*, (time, George III.).

Cros'bite (2 *syl.*), a barrister.—Sir W. Scott, *Redgauntlet* (time George III.).

Cross Purposes, a farce by O'Brien. There are three brothers named Bevil—Francis, an M. P., Harry, a lawyer, and George, in the Guards. They all, unknown to each other, wish to marry Emily Grub, the handsome daughter of a rich stockbroker. Francis pays court to the father, and obtains his consent; Harry to the mother, and obtains her consent; and George to the daughter, whose consent he obtains, and the two elder brothers retire from the field. The fun of the farce is the contention of the Grubs about a suitable husband, their joy at finding they have all selected Mr. Bevil, and their amazement at discovering that there are three of the same name.

Cross'myloof, a lawyer.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Crothar, "Lord of Atha," in Connaught (then called Alnec'ma). He was the first and most powerful chief of the Fir-bolg ("bowmen") or Belgæ from Britain who colonized the *southern* parts of Ireland. Crothar carried off Conla'ma, daughter of Cathmin, a chief of the Cael or Caledonians, who had colonized the *northern* parts of Ireland and held their court in Ulster. As Conlama was betrothed to Turloch, a Cael, he made an irruption into Connaught, slew Cormul, but was himself slain by Crothar, Cormul's brother. The feud now became general, "Blood poured on blood, and Erin's clouds were hung with ghosts." The Cael being reduced to the last extremity, Trathel (the grandfather of Fingal) sent Conar (son of Trenmor) to their relief. Conar, on his arrival in Ulster, was chosen king, and the Firbolg being subdued, he called himself "the King of Ireland."—Ossian, *Temora*, ii.

Crothar, vassal king of Croma (in Ireland), held under Artho, over-lord of all Ireland. Crothar, being blind with age, was attacked by Rothmar, chief of Tromlo, who resolved to annex Croma to his own dominion. Crotha sent to Fingal for aid, and Fingal sent his son Ossian with an army; but before he could arrive Fovar-Gormo, a son of Crothar, attacked the invader, but was defeated and slain. When Ossian reached Ulster, he attacked the victorious Rothmar and both routed the army and slew the chief.—Ossian, *Croma*.

Croto'na's Sage, Pythagoras, so called because his first and chief school of philosophy was established at Crotōna (fl. B. C. 540.)

Crowde'ro, one of the rabble leaders encountered by Hudibras at a bear-baiting. The academy figure of this character was Jackson or Jephson, a milliner in the New Exchange, Strand, London. He lost a leg in the service of the roundheads, and was reduced to the necessity of earning a living by playing on the *crowd* or *crouth* from ale-house to ale-house.—S. Butler, *Hudibras*, i. 2 (1664).

(The *crouth* was a long box-shaped instrument, with six or more strings, supported by a bridge. It was played with a bow. The last noted performer on this instrument was John Morgan, a Welshman, who died 1720).

Crowe (*Captain*), the attendant of Sir Launcelot Greaves (1 *syl.*), in his peregrinations to reform society. Sir Launcelot is a modern Don Quixote, and Captain Crowe is his Sancho Panza.

Crowfield (*Christopher*), a pseudonym of Mrs. Harriet Beecher Stowe (1814–).

Crown. Godfrey, when made the over-lord of Jerusalem, or "Baron of the Holy Sepulchre," refused to wear a crown of gold where his Saviour had only worn a crown of thorns.

Canute, after the rebuke he gave to his flatterers, refused to wear thenceforth any symbol of royalty at all.

> Canute (truth worthy to be known)
> From that time forth did for his brows disown
> The ostentatious symbol of a crown,
> Esteeming earthly royalty
> Presumptuous and vain.

Crowned after Death. Inez de Castro was exhumed six years after her assassination, and crowned queen of Portugal by her husband, Don Pedro. (See INEZ DE CASTRO.)

Crowquill (*Alfred*), Alfred Henry Forrester, author of *Leaves from my Memorandum-Book* (1859), one of the artists of *Punch* (1805–1872).

Croye (*Isabelle, countess of*), a ward of Charles "the Bold," duke of Burgundy. She first appears at the turret window in Plessis lés Tours, disguised as Jacqueline; and her marriage with Quentin Durward concludes the novel.

The Countess Hameline of Croye, aunt to Countess Isabelle. First disguised as Dame Perotte (2 *syl.*) at Plessis lés Tours; afterwards married to William de la Marck.—Sir W. Scott, *Quentin Durward* (time, Edward IV).

Croye (*Monseigneur de la*), an officer of Charles "the Bold," duke of Burgundy.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Croysa'do *The Great*), General Lord Fairfax (1611–1671).—S. Butler, *Hudibras*.

Crudor (*Sir*), the knight who told Bria'na he would not marry her till she brought him enough hair, consisting of ladies' locks and the beards of knights to purfle his cloak with. In order to obtain this love-gift, the lady established a toll, by which every lady who passed her castle had to give the hair of her head, and every knight his beard, as "toll-money," or else fight for their lives. Sir Crudor being overthrown by Sir Calidore, Briana was compelled to abolish this toll. —Spenser, *Faëry Queen*, v. 1. (1596).

Cruel (*The*), Pedro, king of Castle (1334, 1350–1369).

Cruik'shanks (*Ebenezer*), landlord of the Golden Candlestick inn. Sir W. Scott, *Waverley* (time, George II.).

Crum'mles (*Mr. Vincent*), the eccentric but kind-hearted manager of the Portsmouth Theatre.

> It was necessary that the writer should, like Mr. Crummles, dramatist, construct his piece in the interest of "the pump and washing-tubs."—P. Fitzgerald.

Mrs. Crummles, wife of Mr. Vincent Crummles, a stout, ponderous, tragedy-queen sort of a lady. She walks or rather stalks like Lady Macbeth, and always speaks theatrically. Like her husband, she is full of kindness, and always willing to help the needy.

Miss Ninetta Crummles, daughter of the manager, and called in the play-bills "the infant phenomenon."—C Dickens, *Nicholas Nickleby* (1838).

Cruncher (*Jerry*), an odd-job man in Tellson's bank. His wife was continually saying her prayers, which Jerry termed "flopping." He was a "resurrection man."—C. Dickens, *A Tale of Two Cities* (1859).

Crupp (*Mrs.*), a typical humbug, who let chambers in Buckingham Street for young gentlemen. David Copperfield lodged with her.—C. Dickens, *David Copperfield* (1849).

Crushed by Ornaments. Tarpeia, daughter of the governer of the Roman citadel on the Saturnian Hill, was tempted by the gold on the Sabine bracelets and collars to open a gate of the fortress to the besiegers on condition that they would give her the ornaments which they wore on their arms. Tarpeia opened the gate, and the Sabines as they passed threw on her their shields, saying, "These are the ornaments worn by the Sabines on their arms," and the maid was crushed to death. G. Gilfillan, alluding to Longfellow, has this erroneous allusion:

> His ornaments, unlike those of the Sabine [*sic*] maid, have not crushed him.—*Introductory Essay to Longfellow.*

Crusoe (*Robinson*), the hero and title of a novel by Daniel Defoe. Robinson Crusoe is a shipwrecked sailor, who leads a solitary life for many years on a desert island, and relieves the tedium of life by ingenious contrivances (1719).

(The story is based on the adventures of Alexander Selkirk, a Scotch sailor, who in 1704 was left by Captain Stradding on the uninhabited island of Juan Fernandez. Here he remained for four years and four months, when he was rescued by Captain Woods Rogers and brought to England.)

> Was there ever anything written by mere man that the reader wished longer except *Robinson Crusoe, Don Quixote* and *The Pilgrim's Progress!*—Dr. Johnson.

Cruth-Loda, the war-god of the ancient Gaels.

> On thy top, U-thormo, dwells the misty Loda: the house of the spirits of men. In the end of his cloudy hall bends forward Cruth-Loda of swords. His form is dimly seen amid the wavy mists, his right hand is on his shield.—Ossian, *Cath-Loda.*

Cuckold King (*The*), Sir Mark of Cornwell, whose wife Ysolde [*E. sold*] intrigued with Sir Tristram (his nephew), one of the knights of the Round Table.

Cud'die or Cuthbert Headrigg, a ploughman, in the service of Lady Bellenden of the Tower of Tillietudlem.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Cuddy, a herdsman, in Spenser's *Shepheardes Calendar.*

Cuddy, a shepherd, who boasts that the charms of his Buxo'ma far exceed those of Blouzelinda. Lobbin, who is Blouzelinda's swain, repels the boast, and the two shepherds agree to sing the praises of their respective shepherdesses, and to make Clod'dipole arbiter of their contention. Cloddipole listens to their alternate verses, pronounces that "both merit an oaken staff," but, says he, "the herds are weary of the songs, and so am I."—Gay, *Pastoral*, i. (1714).

(This eclogue is in imitation of Virgil's *Ecl.* iii.)

Culdees (*i.e. sequestered persons*), the primitive clergy of presbyterian character, established in Io'na or Icolmkill [*I-columbkill*] by St. Columb and twelve of his followers in 563. They also founded similar church establishments at Abernethy, Dunkeld, Kirkcaldy [*Kirk-Culdee*], etc., and at Lindesfarne, in England. Some say as many as 300 churches were founded by them. Augustine, a bishop of Waterford, began against them in 1176 a war of extermination, when those who could escape sought refuge in Iona, the original cradle of the sect, and were not driven thence till 1203.

> Peace to their shades! the pure Culdees
> Were Albyn's [*Scotland's*] earliest priests of God,
> Ere yet an island of her seas
> By foot of Saxon monk was trod.
> Campbell, *Reullura.*

Culloch (*Sawney*) a pedlar.—Sir W. Scott, *Guy Mannering* (time, George III.).

Culprit Fay, a sprite condemned for loving a mortal maiden to catch the spray-gem from the sturgeon's "silver bow," and light his torch with a falling star.—Joseph Rodman Drake, *The Culprit Fay* (1847).

Cumberland (*John of*). "The devil and John of Cumberland" is a blunder for "The devil and John-a-Cumber." John-a-Cumber was a famous Scotch magician.

> He poste to Scotland for brave John-a-Cumber,
> The only man renowned for magick skill.
> Oft have I heard he once beguylde the devill.
> A. Munday, *John-a-Kent and John-a-Cumber* (1595).

Cumberland (*William Augustus, duke of*), commander-in-chief of the army of George II., whose son he was. The duke was especially celebrated for his victory of Cullo'den (1746); but he was called "The Butcher" from the great severity with which he stamped out the clan system of the Scottish Highlanders. He was wounded in the leg at the battle of Dettingen (1743). Sir W. Scott has introduced him in *Waverley* (time, George II.).

> Proud Cumberland prances, insulting the slain,
> And their hoof-beaten bosoms are trod to the plan.
> Campbell, *Lochiel's Warning.*

Cumberland Poet (*The*), William Wordsworth, born at Cockermouth (1770–1850).

Cumnor Hall, a ballad by Mickel, the lament of Amy Robsart, who had been won and thrown away by the Earl of Leicester. She says if roses and lilies grow in courts, why did he pluck the primrose of the field, which some country swain might have won and valued! Thus sore and sad the lady grieved in Cumnor Hall, and ere dawn the death bell rang, and never more was that countess seen.

⁂Sir W. Scott took this for the groundwork of his *Kenilworth*, which he called *Cumnor Hall*, but Constable, his publisher, induced him to change the name.

Cunégonde [*Ku'.na.gond*], the mistress of Candide (2 *syl.*). in Voltaire's novel called *Candide.* Sterne spells it "Cunëgund."

Cun'ningham (*Archie*), one of the archers of the Scotch guards at Plessis lés Tours, in the pay of Louis XI.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Cu'no, the ranger, father of Agatha.—Weber, *Der Freischütz* (1822).

Cuno'beline, a king of the Silurês, son of Tasciov'anus and father of Caractăcus. Coins still exist bearing the name of "Cunobeline," and the word "Camalodunum" [*Colchester*], the capital of his kingdom. The Roman general between A.D. 43 and 47 was Aulus Plautius, but in 47 Ostorius Scapŭla took Caractacus prisoner.

Some think Cunobeline is Shakespeare's "Cymbeline," who reigned from B.C. 8 to A.D. 27; but Cymbeline's father was Tenantius or Tenuantius, his sons Guide'rius

Arvir′agus, and the Roman general was Caius Lucius.

> . . . the courageous sons of our Cunobelin
> Sank under Plautius' sword.
> Drayton, *Polyolbion*, viii. (1612).

Cunstance or **Constance.** (See CUSTANCE).

Cupid and Psyche [*Sī.ky*] an episode in *The Golden Ass* of Apuleius. The allegory represents Cupid in love with Psychê. He visited her every evening, and left at sunrise, but strictly enjoined her not to attempt to discover who he was. One night curiosity overcame her prudence, and going to look upon her lover a drop of hot oil fell on his shoulder, awoke him, and he fled. Psychê now wandered in search of the lost one, but was persecuted by Venus with relentless cruelty. Having suffered almost to the death, Cupid at length married her, and she became immortal. Mrs. Tighe has a poem on the subject. Wm. Morris has poetized the same in his *Earthly Paradise* ("May"); Lafontaine has a poem called *Psyché*, in imitation of the episode of Apuleius; and Molière has dramatized the subject.

Cu′pidon (*Jean*). Count d'Orsay was so called by Lord Byron (1798–1852). The count's father was styled *Le Beau d' Orsay.*

Cur′an, a courtier in Shakespeare's tragedy of *King Lear* (1605).

Curé de Meudon, Rabelais, who was first a monk, then a leech, then prebendary of St. Maur, and lastly curé of Meudon (1483–1553).

Cu′rio, a gentleman attending on the Duke of Illyria.—Shakespeare, *Twelfth Night* (1614).

Curio. So Akenside calls Mr. Pulteney, and styles him "the betrayer of his country," alluding to the great statesman's change of politics. Curio was a young Roman senator, at one time the avowed enemy of Cæsar, but subsequently of Cæsar's party, and one of the victims of the civil war.

> Is this the man in freedom's cause approved.
> The man so great, so honored, so beloved . . .
> This Curio, hated now and scorned by all,
> Who fell himself to work his country's fall?
> Akenside, *Epistle to Curio.*

Curious Impertinent (*The*), a tale introduced by Cervantês in his *Don Quixote.* The "impertinent" is an Italian gentleman who is silly enough to make trial of his wife's fidelity by persuading a friend to storm it if he can. Of course his friend "takes the fort," and the fool is left to bewail his own folly.—Pt. I. iv. 5 (1605).

Currer Bell, the *nom de plume* of Charlotte Brontê, author of *Jane Eyre* [*Air*] (1816--1855).

Curta′na, the sword of Edward the Con′fessor, which had no point, and was therefore the emblem of mercy. Till the reign of Henry III., the royal sword of England was so called.

> But when Curtana will not do the deed,
> You lay the pointless clergy-weapon by,
> And to the laws, your sword of justice, fly.
> Dryden, *The Hind and the Panther*, ii. (1687).

Curta′na or **Courtain,** the sword of Ogier the Dane.

> He [*Ogier*] drew Courtain his sword out of its sheath.
> W. Morris, *Earthly Paradise*, (634).

Curt-Hose (2 *syl.*). Robert II. duc de Normandie (1087--1134).

Curt-Mantle, Henry II. of England

(1133, 1154–1189). So called because he wore the Anjou mantle, which was shorter than the robe worn by his predecessors.

Curtis, one of Petruchio's servants.—Shakespeare, *Taming of the Shrew* (1594).

Parson Cushing, pastor of the Orthodox Church in Poganuc. In fits of learned abstraction, he fed the dog surreptitiously under the table, thereby encouraging his boys to trust his heart rather than his tongue. He justifies the expulsion of the Indian tribes by Scripture texts, and gathers eggs in the hay-mow with Dolly; upholds the doctrines of his denomination and would seal his faith with his blood, but admits that "the Thirty-nine articles (with some few exceptions) are a very excellent statement of truth." He is Catholic without suspecting it.—Harriet Beecher Stowe, *Poganuc People,* (1878).

Custance, daughter of the Emperor of Rome, affianced to the Sultan of Syria, who abjured his faith and consented to be baptized in order to marry her. His mother hated this apostasy, and at the wedding breakfast slew all the apostates except the bride. Her she embarked in a ship, which was set adrift and in due time reached the British shores, where Custance was rescued by the Lord-constable of Northumberland, who took her home, and placed her under the care of his wife Hermegild. Custance converted both the constable and his wife. A young knight wished to marry her, but she declined his suit, whereupon he murdered Hermegild, and then laid the bloody knife beside Custance, to make her suspected of the crime. King Alla examined the case, and soon discovered the real facts, whereupon the knight was executed, and the king married Custance. The queen-mother highly disapproved of the match, and during the absence of her son in Scotland embarked Custance and her infant boy in a ship, which was turned adrift. After floating about for five years, it was taken in tow by a Roman fleet on its return from Syria, and Custance with her son Maurice became the guests of a Roman Senator. It so happened that Alla at this same time was at Rome on a pilgrimage, and encountered his wife, who returned with him to Northumberland and lived in peace and happiness the rest of her life.—Chaucer, *Canterbury Tales* ("The Man of Law's Tale," 1388).

Custance, a gay and rich widow, whom Ralph Roister Doister wishes to marry, but he is wholly baffled in his scheme.—Nicholas Udall, *Ralph Roister Doister* (first English comedy, 1534).

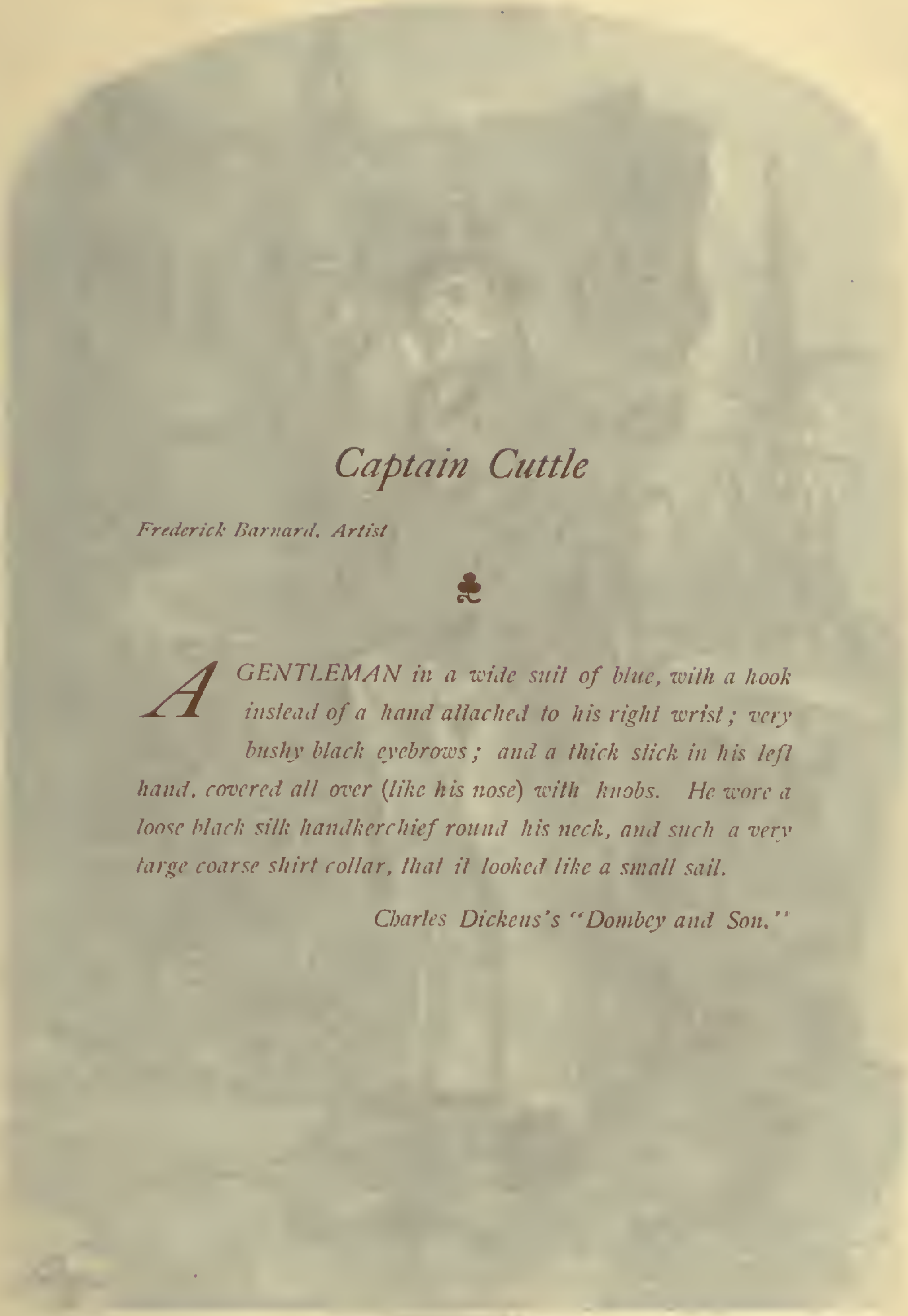
Cute (*Alderman*), a "practical philosopher," resolved to put down everything. In his opinion "everything must be put down." Starvation must be put down, and so must suicide, sick mothers, babies, and poverty.—C. Dickens, *The Chimes* (1844).

Cuthal, same as Uthal, one of the Orkneys.

Cuthbert (*St.*), a Scotch monk of the sixth century.

Cuthbert Bede, the Rev. Edw. Bradley, author of *Verdant Green* (1857.

Cutho'na, daughter of Rumar, was betrothed to Conlath, youngest son of Morni, of Mora. Not long before the espousals were to be celebrated, Toscar came from Ireland, and was hospitably entertained by Morni. On the fourth day,



Captain Cuttle

Frederick Barnard, Artist

◆

A GENTLEMAN in a wide suit of blue, with a hook instead of a hand attached to his right wrist; very bushy black eyebrows; and a thick stick in his left hand, covered all over (like his nose) with knobs. He wore a loose black silk handkerchief round his neck, and such a very large coarse shirt collar, that it looked like a small sail.

Charles Dickens's "Dombey and Son."

Photogravure Goupil & Co.

XXIV

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he saw Cuthona out hunting, and carried her off by force. Being pursued by Conlath, a fight ensued, in which both the young men fell, and Cuthona, after languishing for three days, died also.—Ossian, *Conlath and Cuthona.*

Cuthullin, son of Semo, commander of the Irish army, and regent during the minority of Cormac. His wife was Brag′elo, daughter of Sorglan. In the poem called *Fingal*, Cuthullin was defeated by Swaran, king of Lochlin [*Scandinavia*], and being ashamed to meet Fingal, retired from the field gloomy and sad. Fingal having utterly defeated Swaran, invited Cuthullin to the banquet, and partially restored his depressed spirits. In the third year of Cormac's reign, Torlah, son of Can′tela, rebelled. Cuthullin gained a complete victory over him at the lake Lego, but was mortally wounded in the pursuit by a random arrow. Cuthullin was succeeded by Nathos, but the young king was soon dethroned by the rebel Cairbre, and murdered.—Ossian, *Fingal* and *The Death of Cuthullin.*

Cutler (*Sir John*), a royalist, who died 1699, reduced to the utmost poverty.

> Cutler saw tenants break, and houses fall,
> For very want he could not build a wall.
> His only daughter in a stranger's power,
> For very want he could not pay a dower.
> A few gray hairs his reverend temples crowned,
> 'Twas very want that sold them for two pound. . . .
> Cutler and Brutus, dying, both exclaim,
> "Virtue and wealth, what are ye but a name?"
> Pope, *Moral Essays*, iii. (1709).

Cutpurse (*Moll*), Mary Frith, the heroine of Middleton's comedy called *The Roaring Girl* (1611). She was a woman of masculine vigor, who not unfrequently assumed man's attire. This notorious cut-purse once attacked General Fairfax on Hounslow Heath, but was arrested and sent to Newgate; she escaped, however, by bribing the turnkey, and died of dropsy at the age of 75. Nathaniel Field introduces her in his drama called *Amends for Ladies* (1618).

Cutshamaquin, an Indian Sachem, whose disobedient and rebellious son was "dealt with" publicly by John Eliot. At the second summons and serious admonition, the lad repented and confessed humbly, "and entreated his father to forgive him, and took him by the hand, at which his father burst forth into great weeping."—John Eliot, *The Clear Sunshine of the Gospel Breaking Forth Upon the Indians* (1648).

Cuttle (*Captain Edward*), a great friend of Solomon Gills, ship's instrument maker. Captain Cuttle had been a skipper, had a hook instead of a right hand, and always wore a very hard, glazed hat. He was in the habit of quoting, and desiring those to whom he spoke "to overhaul the catechism till they found it;" but, he added, "when found, make a note on." The kind-hearted seaman was very fond of Florence Dombey, and of Walter Gay, whom he called "Wal'r." When Florence left her father's roof, Captain Cuttle sheltered her at the Wooden Midshipman. One of his favorite sentiments was "May we never want a friend, or a bottle to give him."—C. Dickens, *Dombey and Son* (1846).

("When found, make a note of," is the motto of *Notes and Queries.*)

Cyc′lades (3 *syl.*), some twenty islands, so called from the classic legend that they *circled round* Dêlos when that island was rendered stationary at the birth of Diana and Apollo.

Cyc'lic Poets, a series of epic poets, who wrote continuations or additions to Homer's *Iliad* and *Odyssey;* they were called "Cyclic" because they confined themselves to the *cycle* of the Trojan war.

AG'IAS wrote an epic on "the return of the Greeks from Troy" (B.C. 740).

ARCTI'NOS wrote a continuation of the *Iliad*, describing the taking of Troy by the "Wooden Horse," and its conflagration. Virgil has copied from this poet (B.C. 776).

EU'GAMON wrote a continuation of the *Odyssey.* It contains the adventures of Telegonos in search of his father Ulysses. When he reached Ith'aca, Ulysses and Telemachos went against him, and Telegonos killed Ulysses with a spear which his mother Circê had given him (B.C. 568).

LES'CHES, author of the *Little Iliad*, in four books, containing the fate of Ajax, the exploits of Philoctētês, Neoptol'emos, and Ulysses, and the final capture of Troy (B.C. 708).

STASI'NOS, "son-in-law" of Homer. He wrote an introduction to the *Iliad.*

Cyclops. Their names are Brontês, Sterŏpês, and Argês. (See SINDBAD, voy. 3).

Cyclops (*The Holy*). So Dryden in the *Masque of Albion and Albanius*, calls Richard Rumbold, an Englishman, the chief conspirator in the "Ryehouse Plot." He had lost one eye, and was executed.

Cydip'pe (3 *syl.*), a lady courted by Acontius of Cea, but being unable to obtain her, he wrote on an apple, "I swear by Diana that Acontius shall be my husband." This apple was presented to the maiden, and being persuaded that she had written the words, though inadvertently, she consented to marry Acontius for "the oath's sake."

> Cydippe by a letter was betrayed,
> Writ on an apple to th' unwary maid
> Ovid, *Art of Love*, 1.

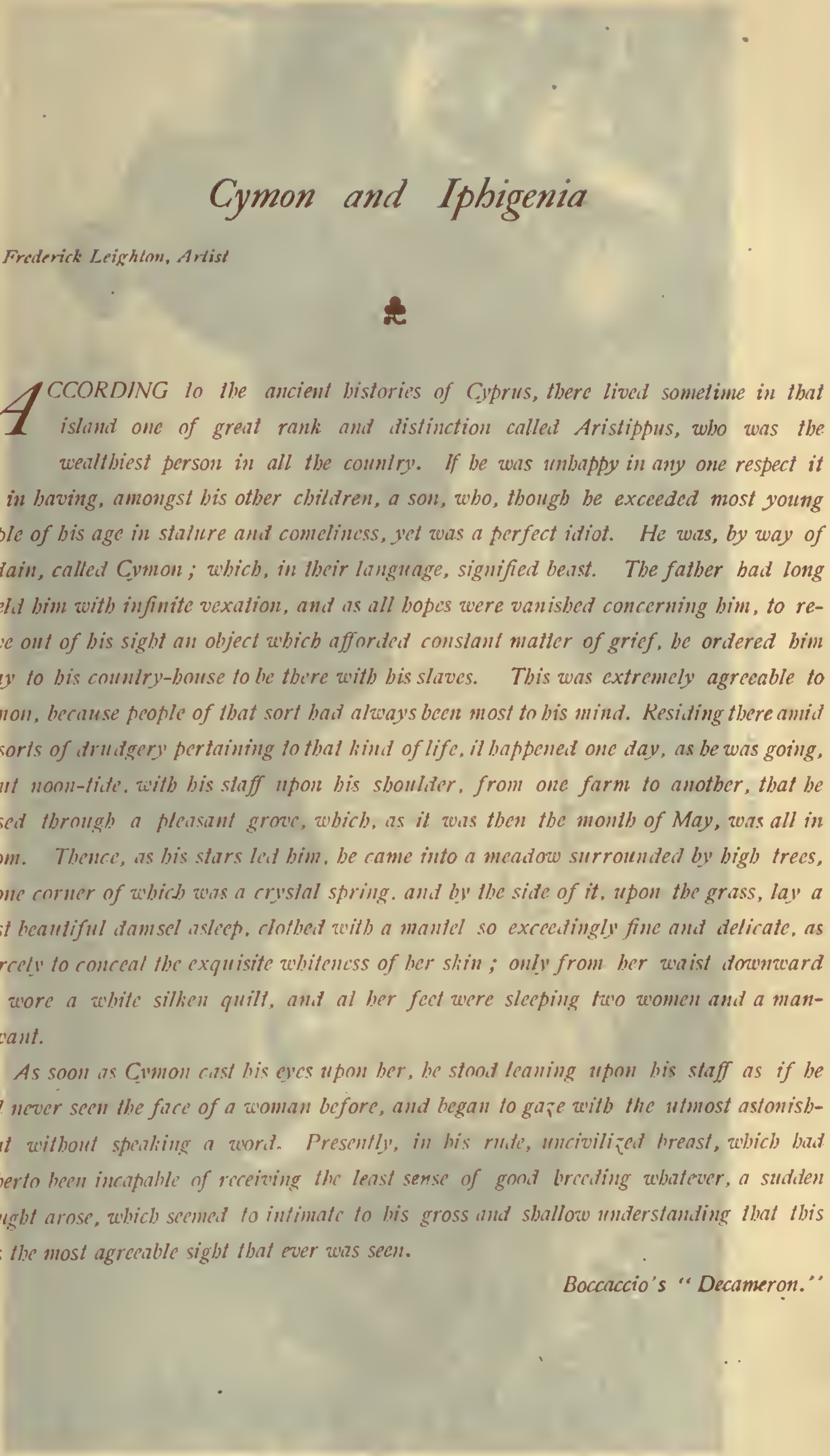
Cyl'laros, the horse of Pollux according to Virgil (*Georg.* iii. 90), but of Castor according to Ovid (*Metam.* xii. 408). It was coal-black, with white legs and tail.

Cylle'nius, Mercury; so called from Mount Cyllēnê, in Arcadia, where he was born.

Cym'beline (3 *syl.*), mythical king of Britain for thirty-five years. He began to reign in the nineteenth year of Augustus Cæsar. His father was Tenantius, who refused to pay the tribute to the Romans exacted of Cassibelan after his defeat by Julius Cæsar. Cymbeline married twice. By his first wife he had a daughter named Imogen, who married Posthumus Leonātus. His second wife had a son named Cloten by a former husband.—Shakespeare, *Cymbeline* (1605).

Cymochles [*Sĭ. mŏk'.leez*], brother of Pyroch'lês, son of Acrātês, husband of Acras'ia the enchantress. He sets out against Sir Guyon, but being ferried over Idle Lake, abandons himself to self-indulgence, and is slain by King Arthur (canto 8).—Spenser, *Faëry Queen*, ii. 5, etc. (1590).

Cymod'oce (4 *syl.*). The mother of Mar'inel is so called in bk. iv. 12 of the *Faëry Queen*, but in bk. iii. 4 she is spoken of as Cymo'ent "daughter of Nereus" (2 *syl.*) by an earth-born father, "the famous Dumarin."



Cymon and Iphigenia

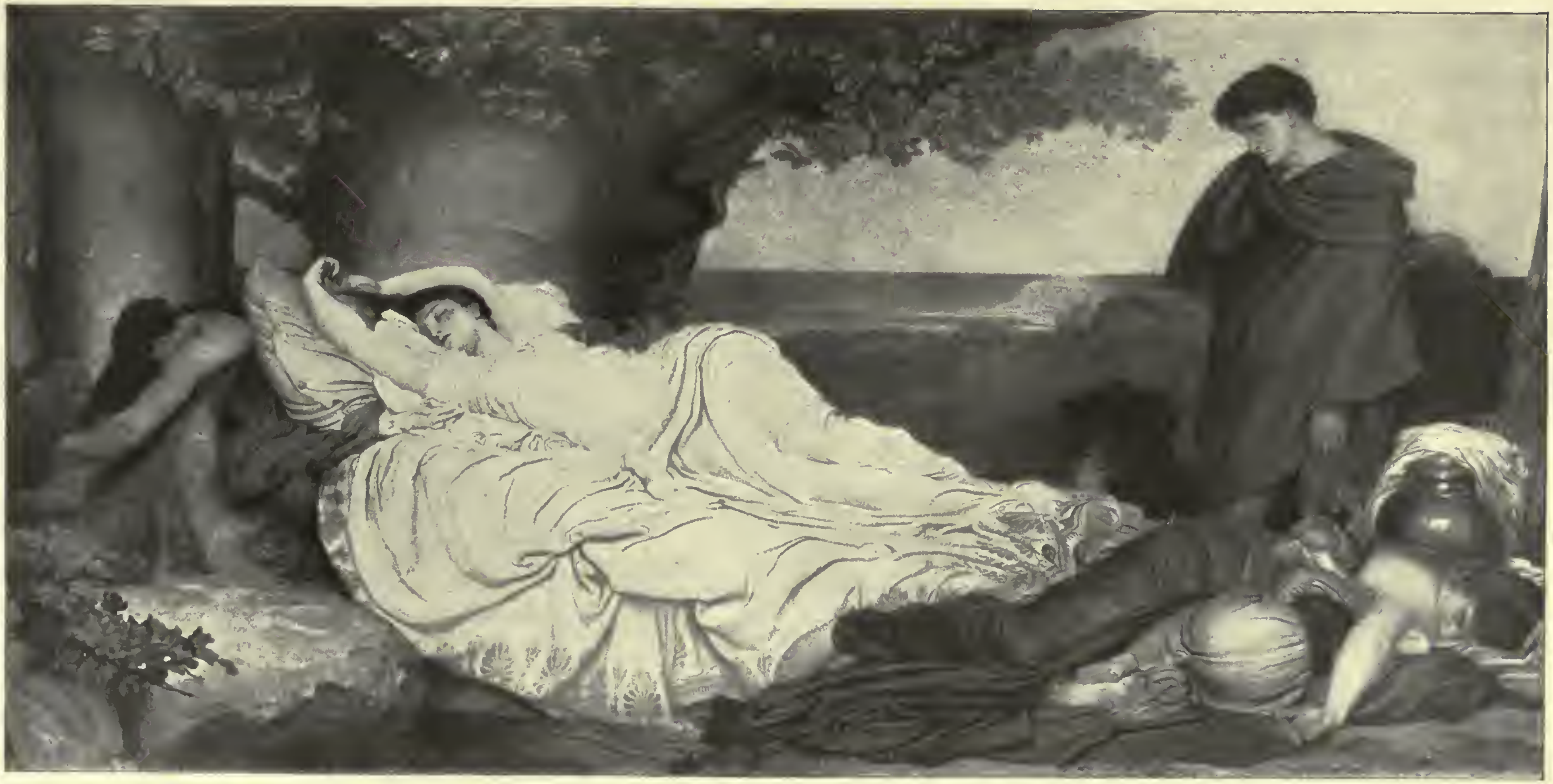
Sir Frederick Leighton, Artist

◆

ACCORDING to the ancient histories of Cyprus, there lived sometime in that island one of great rank and distinction called Aristippus, who was the wealthiest person in all the country. If he was unhappy in any one respect it was in having, amongst his other children, a son, who, though he exceeded most young people of his age in stature and comeliness, yet was a perfect idiot. He was, by way of disdain, called Cymon; which, in their language, signified beast. The father had long beheld him with infinite vexation, and as all hopes were vanished concerning him, to remove out of his sight an object which afforded constant matter of grief, he ordered him away to his country-house to be there with his slaves. This was extremely agreeable to Cymon, because people of that sort had always been most to his mind. Residing there amid all sorts of drudgery pertaining to that kind of life, it happened one day, as he was going, about noon-tide, with his staff upon his shoulder, from one farm to another, that he passed through a pleasant grove, which, as it was then the month of May, was all in bloom. Thence, as his stars led him, he came into a meadow surrounded by high trees, in one corner of which was a crystal spring, and by the side of it, upon the grass, lay a most beautiful damsel asleep, clothed with a mantel so exceedingly fine and delicate, as scarcely to conceal the exquisite whiteness of her skin; only from her waist downward she wore a white silken quilt, and at her feet were sleeping two women and a man-servant.

As soon as Cymon cast his eyes upon her, he stood leaning upon his staff as if he had never seen the face of a woman before, and began to gaze with the utmost astonishment without speaking a word. Presently, in his rude, uncivilized breast, which had hitherto been incapable of receiving the least sense of good breeding whatever, a sudden thought arose, which seemed to intimate to his gross and shallow understanding that this was the most agreeable sight that ever was seen.

Boccaccio's "Decameron."



CYMON AND IPHIGENIA.

Cymoent. (See CYMODOCE.)

Cym'ry, the Welsh.

> The Welsh always called themselves "Cymry," the literal meaning of which is "aborigines." . . . It is the same word as "Cimbri." . . . They call their language "Cymraeg," *i. e,* "the primitive tongue."—E. Williams.

Cynægi'ros, brother of the poet Æschylos. When the Persians, after the battle of Marathon, were pushing off from shore, Cynægiros seized one of their ships with his right hand, which being lopped off, he grasped it with his left hand; this being cut off, he seized it with his teeth, and lost his life.

ADMIRAL BENBOW, in an engagement with the French, near St. Martha, in 1701, had his legs and thighs shivered into splinters by chain-shot; but (supported on a wooden frame) he remained on deck till Du Casse sheered off.

ALMEYDA, the Portuguese Governor of India, had his legs and thighs shattered in a similar way, and caused himself to be bound to the ship's mast, that he might wave his sword to cheer on the combatants.

JAAFER, at the battle of Muta, carried the sacred banner of the prophet. One hand being lopped off, he held it with the other; this also being cut off, he held it with his two stumps, and when at last his head was cut off, he contrived to fall dead on the banner, which was thus detained till Abdallah had time to rescue it and hand it to Khaled.

Cyne'tha (3 *syl.*), eldest son of Cadwallon (king of North Wales). He was an orphan, brought up by his uncle Owen. During his minority, Owen and Cynetha loved each other dearly; but when the orphan came of age and claimed his inheritance, his uncle burnt his eyes out by exposing them to plates of hot brass. Cynetha and his son Cadwallon accompanied Madoc to North America, where the blind old man died while Madoc was in Wales preparing for his second voyage. —Southey, *Madoc*, i. 3 (1805).

> Cadwallonis erat primævus jure Cynētha:
> Proh pudor! hunc oculis patruus privavit Oenus.
> *The Pentarchia.*

Cynic Tub (*The*), Diog'enês, the Cynic philosopher lived in a tub, and it is to this fact that allusion is made in the line:

> [*They*] fetch their doctrines from the Cynic tub.
> Milton, *Comus*, 708 (1634).

Cy'nosure (3 *syl.*), the pole-star. The word means "the dog's tail," and is used to signify a guiding genius, or the observed of all observers. Cynosu'ra was an Idæan nymph, one of the nurses of Zeus (1 *syl.*).

Cyn'thia, the moon or Diana, who was born on Mount Cynthus, in Dêlos. Apollo is called "Cynthius."

> . . . watching, in the night,
> Beneath pale Cynthia's melancholy light.
> Falconer, *The Shipwreck*, iii. 2 (1756).

Cyn'thia. So Spenser, in *Colin Clout's Come Home Again*, calls Queen Elizabeth, "whose angel's eye" was his life's sole bliss, his heart's eternal treasure. Ph. Fletcher, in *The Purple Island*, iii., also calls Queen Elizabeth "Cynthia."

> Her words were like a stream of honey fleeting . .
> Her deeds were like great clusters of ripe grapes . . .
> Her looks were like beams of the morning sun
> Forth looking thro' the windows of the east . . .
> Her thoughts were like the fumes of frankincense
> Which from a golden censer forth doth rise.
> Spenser, *Colin Clout's Come Home Again* (1591).

Cyn'thia, daughter of Sir Paul Pliant, and daughter-in-law of Lady Pliant. She is in love with Melle'font (2 *syl.*). Sir

Paul calls her "Thy"—W. Congreve, *The Double Dealer* (1694).

Cyn'thia Ware. Auburn-haired girl living upon Lost Creek in Tennessee, in love with Evander Price, a young blacksmith. When he is sent to the penitentiary upon a false accusation, she labors unceasingly for a year to obtain his pardon. A year after it is granted, she learns that he is doing well in another State and has forgotten her. In time, he returns, married and prosperous, and calls upon his old friends upon Lost Creek.

> "His recollections were all vague, although at some reminiscence of hers he laughed jovially, and ''lowed that in them days, Cinthy, you an' me had a right smart notion of keepin' company tergether.' He did not notice how pale she was, and that there was often a slight spasmodic contraction of her features. She was busy with her spinning-wheel, as she placidly replied: 'Yes,—'though I always 'lowed cz I counted on livin' single.'"—Charles Egbert Craddock, *In the Tennessee Mountains* (1885).

Cyp'rian (*A*), a woman of loose morals; so called from the island Cyprus, a chief seat of the worship of Venus or Cyp'ria.

Cyp'rian (*Brother*), a Dominican monk at the monastery of Holyrood.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Cyrenaic Shell, the lyre or strain of Callimachus, a Greek poet born at Cyrene, but lived later at Alexandria. Six of his hymns are extant.

> For you the Cyrenaic shell
> Behold I touch revering.
> Akenside, *Hymn to the Naiads.*

Cyr'ic (*St.*), the saint to whom sailors address themselves. The St. Elmo of the Welsh.

> The weary mariners
> Called on St. Cyric's aid.
> Southey, *Madoc*, i. 4 (1805).

Cyrus and Tom'yris. Cyrus, after subduing the eastern parts of Asia, was defeated by Tomyris queen of the Massage'tæ, in Scythia. Tomyris cut off his head, and threw it into a vessel filled with human blood, saying, as she did so, "There, drink thy fill." Dantê refers to this incident in his *Purgatory*, xii.

> Consyder Syrus . . .
> He whose huge power no man might overthrowe,
> Tom'yris Queen with great despite hath slowe,
> His head dismembered from his maugled corps
> Herself she cast into a vessel fraught
> With clotted bloud of them that felt her force.
> And with these words a just reward she taught—
> "Drynke now thy fyll of thy desired draught."
> T. Sackville, *A Mirrour for Magistraytes*
> ("The Complaynt," 1587).

Cythere'a, Venus; so called from Cythē'ra (now *Cerigo*), a mountainous island of Laco'nia, noted for the worship of Aphrodite (or Venus). The tale is that Venus and Mars, having formed an illicit affection for each other, were caught in a delicate net made by Vulcan, and exposed to the ridicule of the court of Olympus.

> He the fate [*May sing*]
> Of naked Mars with Cytherea chained.
> Akenside, *Hymn to the Naiads.*

Cyze'nis, the infamous daughter of Diomed, who killed every one that fell into her clutches, and compelled fathers to eat their own children.

Czar (*Cæsar*), a title first assumed in Russia by Ivan III., who, in 1472, married a princess of the imperial Byzantine line. He also introduced the double-headed black eagle of Byzantium as the national symbol. The official style of the Russian autocrat is *Samoderjetz.*

D'ACUNHA (*Teresa*), waiting-woman to the countess of Glenallan.—Sir W. Scott, *Antiquary* (time, George III.).

Daffodil. When Perseph'onê, the daughter of Deme'ter, was a little maiden, she wandered about the meadows of Enna in Sicily, to gather *white* daffodils to wreathe into her hair, and being tired she fell asleep. Pluto, the god of the infernal regions, carried her off to become his wife, and his touch turned the white flowers to a golden yellow. Some remained in her tresses till she reached the meadows of Acheron, and falling off there grew into the asphodel, with which the meadows thenceforth abounded.

> She stepped upon Sicilian grass,
> Demeter's daughter, fresh and fair,
> A child of light, a radiant lass,
> And gamesome as the morning air.
> The daffodils were fair to see,
> They nodded lightly on the lea:
> Persephonê! Persephonê!
> Jean Ingelow, *Persephone.*

Dagon, sixth in order of the hierarchy of hell: (1) Satan, (2) Beëlzebub, (3) Moloch, (4) Chemos, (5) Thammuz, (6) Dagon. Dagon was half man and half fish. He was worshipped in Ashdod, Gath, Ascalon, Ekron, and Gaza (the five chief cities of the Philistines). When the "ark" was placed in his temple, Dagon fell, and the palms of his hands were broken off.

> Next came . . .
> Dagon . . . sea-monster, upward man
> And downward fish.
> Milton, *Paradise Lost,* i. 457, etc. (1665).

Dag'onet (*Sir*), King Arthur's fool. One day Sir Dagonet, with two squires, came to Cornwall, and as they drew near a well Sir Tristram soused them all three in, and dripping wet made them mount their horses and ride off, amid the jeers of the spectators (pt. ii. 60).

> King Arthur loved Sir Dagonet passing well, and made him knight with his own hands; and at every tournament he made King Arthur laugh.—Sir T. Malory, *History of Prince Arthur,* ii. 97 (1470).

Justice Shallow brags that he once personated Sir Dagonet, while he was a student at Clement's Inn.—Shakespeare, 2 *Henry IV.* act ii. sc. 2 (1598).

⁂ Tennyson deviates in this, as he does in so many other instances, from the old romance. The *History* says that King Arthur made Dagonet knight "with his own hands," because he "loved him passing well;" but Tennyson says that Sir Gawain made him "a mock-knight of the Round Table."—*The Last Tournament,* 1.

Daisy Miller. Mrs. Miller, *nouvelle riche* and in true American subjection to her children, is travelling abroad. Her only daughter is pretty, unconventional, and so bent upon having "a good time" that she falls under the most degrading suspicions. The climax of flirtation and escapade is a midnight expedition to the Colosseum, where she contracts Roman fever and dies.—Henry James, Jr., *Daisy Miller* (1878).

Dal'dah, Mahomet's favorite white mule.

Dales (*The*), a family in Ashurst, where is laid the scene of *John Ward, Preacher:* By Margaret Deland. The wife is prim and dictatorial, a pattern housewife, with decided views upon all subjects, including religion and matrimony. The husband wears a cashmere dressing-gown, and spreads a red handkerchief over his white hair to protect his white head from draughts; reads "A Sentimental Journey;" looks at his wife before expressing an opinion, and makes an excellent fourth at whist (1888).

Dalga, a Lombard harlot, who tries to seduce young Goltho, but Goltho is saved by his friend Ulfinore.—Sir W. Davenant, *Gondibert* (died 1668).

Dalgarno (*Lord Malcolm of*), a profligate young nobleman, son of the earl of Huntinglen (an old Scotch noble family). Nigel strikes Dalgarno with his sword, and is obliged to seek refuge in "Alsatia." Lord Dalgarno's villainy to the Lady Hermīonê excites the displeasure of King James, and he would have been banished if he had not married her. After this, Lord Dalgarno carries off the wife of John Christie, the ship-owner, and is shot by Captain Colepepper, the Alsatian bully.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Dalgetty (*Dugald*), of Drumthwacket, the union of the soldado with the pedantic student of Mareschal College. As a soldier of fortune, he is retained in the service of the Earl of Monteith. The Marquis of Argyll (leader of the parliamentary army) tried to tamper with him in prison, but Dugald siezed him, threw him down, and then made his escape, locking the marquis in the dungeon. After the battle, Captain Dalgetty was knighted. This "Rittmaster" is a pedant, very conceited, full of vulgar assurance, with a good stock of worldly knowledge, a student of divinity, and a soldier who lets his sword out to the highest bidder. The character is original and well drawn.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

The original of this character was Munro, who wrote an account of the campaigns of that band of Scotch and English auxiliaries in the island of Swinemünde, in 1630. Munro was himself one of the band. Dugald Dalgetty is one of the best of Scott's characters.

Dalton (*Mrs.*), housekeeper to the Rev. Mr. Staunton, of Willingham Rectory.—Sir W. Scott, *Heart of Midlothian* (time, Geoge II.).

Dalton (*Reginald*), the hero of a novel so called, by J. G. Lockhart (1832).

Dalzell (*General Thomas*), in the royal army of Charles II.—Sir W. Scott, *Old Mortality* (1816).

Dame du Lac, Vivienne le Fay. The lake was "en la marche de la petite Bretaigne;" "en ce lieu . . . avoit la dame moult de belles maisons et moult riches."

Dame du Lac, Sebille (2 *syl.*). Her castle was surrounded by a river on which rested so thick a fog that no eye could see across it. Alexander the Great abode a fortnight with this fay, to be cured of his wounds, and King Arthur was the result of their amour. (This is not in accordance with the general legends of this noted hero. See ARTHUR.)—*Perceforest*, i. 42.

Dam'ian, a squire attending on the Grand-Master of the Knights Templars. —Sir W. Scott, *Ivanhoe* (time, Richard I.).

Damiot'ti (*Dr. Baptisti*), a Paduan quack, who exhibits "the enchanted mirror" to Lady Forester and Lady Bothwell. They see therein the clandestine marriage and infidelity of Sir Philip Forester.—Sir W. Scott, *Aunt Margaret's Mirror* (time, William III.).

Damis [*Dāh.me*], son of Orgon and Elmire (2 *syl.*), impetuous and self-willed.—Molière, *Tartuffe* (1664).

Damn with Faint Praise.

> Damn with faint praise, assent with civil leer,
> And without sneering, teach the rest to sneer.
> Pope, *Prologue to the Satires*, 201 (1734).

Damno'nii, the people of Damnonium, that is, Cornwall, Devon, Dorsetshire, and part of Somersetshire. This region, says Richard of Cirencester (*Hist.* vi. 18), was much frequented by the Phœnician, Greek, and Gallic merchants, for the metals with which it abounded, and particularly for its tin.

> Wherein our Devonshire now and fartherest Cornwal are,
> The old Danmonii [*sic*] dwelt.
> Drayton, *Polyolbion*, xvi. (1613).

Damaris Wainright. A woman richly endowed by Nature and fortune, whose mother and brother have died insane. She comes to maidenly maturity under the impression which strengthens into belief that madness is her heritage. After long struggles she accepts the hand of one who has striven steadily to combat what he considers a morbid conviction, and makes ready for her marriage. When dressed for the ceremony she sits down to await her bridegroom, and the image of herself in a tarnished mirror suggests a train of melancholy musing that result in dementia.

> "With a mad impulse to flee she sprang to her feet just as Lincoln knocked .... For an instant her failing reason struggled to consciousness as a drowning swimmer writhes a last time to the surface, and gasps a breath only to give it up in futile bubbles that mark the spot where he sank. With a supreme effort her vanquished will for a moment re-asserted itself. She knew her lover was at the door, and she knew also that the feet of doom had been swifter than those of the bridegroom .... She sprang forward and threw open the door.
>
> "'I am mad!' she shrieked, in a voice which pierced to every corner of the old mansion."
> Arlo Bates, *The Wheel of Fire*, (1885).

Dam'ocles (3 *syl.*), a sycophant, in the court of Dionys'ius *the Elder*, of Syracuse. After extolling the felicity of princes, Dionysius told him he would give him experimental proof thereof. Accordingly he had the courtier arrayed in royal robes and seated at a sumptuous banquet, but overhead was a sword suspended by a single horsehair, and Damocles was afraid to stir, lest the hair should break and the sword fall on him. Dionysius thus intimated that the lives of kings are threatened every hour of the day.

> Let us who have not our names in the Red Book console ourselves by thinking comfortably how miserable our betters may be, and that Damocles, who sits on satin cushions, and is served on gold plate, has an awful sword hanging over his head, in the shape of a bailiff, or hereditary disease, or family secret.—Thackeray, *Vanity Fair*, xlvii. (1848).

Damœ'tas, a herdsman. Theocritos and Virgil use the name in their pastorals.

> And old Damœtas loved to hear our song.
> Milton, *Lycidas* (1638).

Da'mon, a goat-herd in Virgil's third *Eclogue.* Walsh introduces the same name in his *Eclogues* also. Any rustic, swain, or herdsman.

Damon and De'lia. Damon asks Delia why she looks so coldly on him. She replies because of his attention to Belvidēra. He says he paid these attentions at her own request, "to hide the secret of their mutual love." Delia confesses that his prudence is commendable, but his acting is too earnest. To this he rejoins that she alone holds his heart; and Delia replies:

Tho' well I might your truth mistrust,
My foolish heart believes you just;
Reason this faith may disapprove,
But I believe, because I love.
Lord Lyttleton.

Damon and Musido'ra, two lovers who misunderstood each other. Musidora was coy, and Damon thought her shyness indicated indifference; but one day he saw her bathing, and his delicacy so charmed the maiden that she at once accepted his proffered love.—Thomson, *The Seasons* ("Summer," 1727).

Da'mon and Pyth'ias. Damon, a senator of Syracuse, was by nature hot-mettled, but was schooled by Pythagore'an philosophy into a Stoic coldness and slowness of speech. He was a fast friend of the republic, and when Dionysius was made "King" by a vote of the senate, Damon upbraided the betrayers of his country, and pronounced Dionysius a "tryant." For this he was seized, and as he tried to stab Dionysius, he was condemned to instant death. Damon now craved respite for four hours to bid farewell to his wife and child, but the request was denied him. On his way to execution, his friend Pythias encountered him, and obtained permission of Dionysius to become his surety, and to die in his stead, if within four hours Damon did not return. Dionysius not only accepted the bail, but extended the leave to six hours. When Damon reached his country villa, Lucullus killed his horse to prevent his return; but Damon, seizing the horse of a chance traveler, reached Syracuse just as the executioner was preparing to put Pythias to death. Dionysius so admired this proof of friendship, that he forgave Damon, and requested to be taken into his friendship.

This subject was dramatized in 1571 by Richard Edwards, and again in 1825 by John Banim.

(The classic name of *Pythias* is "Phintias.")

Damsel or Damoiseau (in Italian, *donzel*; in Latin, *domisellus*); one of the gallant youths domiciled in the *maison du roi.* These youths were always sons of the greater vassals. Louis VII. (*le Jeune*) was called "The Royal Damsel;" and at one time the royal body-guard was called "The King's Damsells."

Damsel of Brittany, Eleanor, daughter of Godffrey (second son of Henry II. of England). After the death of Arthur, his sister Eleanor was next in succession to the crown, but John, who had caused Arthur's death, confined Eleanor in Bristol Castle, where she remained till her death, in 1241.

D'Amville (2 *syl.*), "the atheist," with the assistance of Borachio, murdered Montferrers, his brother, for his estates. —Cyril Tourneur, *The Atheist's Tragedy* (seventeenth century).

Dam'ian (2 *syl.*), the lover of May (the youthful bride of January, a Lombard knight, 60 years of age).—Chaucer, *Canterbury Tales* ("The Merchant's Tale," 1388).

Dan of the Howlet Hirst, the dragon of the revels at Kennaquhair Abbey.—Sir W. Scott, *The Abbot* and *The Monastery* (time, Elizabeth).

Dan'ae, (3 *syl.*), an Argive princess, visited by Zeus [Jupiter] in the form of a shower of gold, while she was confined in an inaccessible tower.

Danaid (3 *syl.*), Dan'aus had fifty daughters, called the Danaïds or Dana'idês. These fifty women married the fifty sons of Ægyptus, and (with one exception) murdered their husbands on the night of their espousals. For this crime they were doomed in Hadês to pour water everlastingly into sieves.

> Let not your prudence, dearest, drowse or prove
> The Danaid of a leaky vase.
> Tennyson, *The Princess,* ii.

Dancing Chancellor (*The*), Sir Christopher Hatton, who attracted the attention of Queen Elizabeth by his graceful dancing at a masque. She took him into favor, and made him both Chancellor and knight of the Garter (died 1591).

⁂ Mons. de Lauzun, the favorite of Louis XIV., owed his fortune to his grace in dancing in the king's quadrille.

> Many more than one nobleman owed the favor he enjoyed at court to the way he pointed his toe or moved his leg.—A. Dumas, *Taking the Bastile.*

Dancing Water (*The*), from the Burning forest. This water had the power of imparting youthful beauty to those who used it. Prince Chery, aided by a dove, obtained it for Fairstar.

> The dancing water is the eighth wonder of the world. It beautifies ladies, makes them young again, and even enriches them.—Comtesse D'Aunoy, *Fairy Tales* ("Princess Fairstar," 1682).

Dandies (*The Prince of*), Beau Brummel (1778–1840).

Dandin (*George*), a rich French tradesman, who marries Ang'elique, the daughter of Mons. le Baron de Sotenville, and has the "privilege" of paying-off the family debts, maintaining his wife's noble parents, and being snubbed on all occasions to his heart's content. He constantly said to himself, in self-rebuke, *Vous l'avez voulu, vous l'avez voulu, George Dandin!* ("You have no one to blame but yourself! you brought it on yourself, George Dandin!")

> Vous l'avez voulu, vous l'avez voulu, George Dandin! vous l'avez voulu! . . . vous avez justement ce que vous méritez.—Molière, *George Dandin,* i. 9 (1668).

> "Well, *tu l'as voulu,* George Dandin," she said, with a smile, "you were determined on it, and must bear the consequences."—Percy Fitzgerald, *The Parvenu Family,* ii. 262.

⁂ There is no such phrase in the comedy as *Tu l'as voulu,* it is always *Vous l'avez voulu.*

Dan'dolo (*Signor*), a friend to Fazio in prosperity, but who turns from him when in disgrace. He says:

> Signor, I am paramount
> In all affairs of boot and spur and hose;
> In matters of the robe and cap supreme;
> In ruff disputes, my lord, there's no appeal
> From my irrefragibility.
> Dean Milman, *Fazio,* ii. 1 (1815).

Dangeau (*Jouer à la*), to play as good a hand at cards as Phillippe de Courcillon, marquis de Dangeau (1638--1720).

Dan'gerfield (*Captain*), a hired witness in the "Popish Plot."—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Dangle, a gentleman bitten with the theatrical mania, who annoys a manager with impertinent flattery and advice. It is said that Thomas Vaughan, a playwright of small reputation, was the original of this character.—Sheridan, *The Critic* (see act i. 1), (1779).

Dan'hasch, one of the genii who did not "acknowledge the great Solomon."

When the Princess Badoura in her sleep was carried to the bed of Prince Camaral′zaman that she might see him, Danhasch changed himself into a flea, and bit her lip, at which Badoura awoke, saw the prince sleeping by her side, and afterwards became his wife.—*Arabian Nights* ("Camaralzaman and Badoura.")

Daniel, son of Widow Lackitt; a wealthy Indian planter. A noodle of the softest mould, whom Lucy Weldon marries for his money.—Thomas Southern, *Oroonoko* (1696).

Dan′nischemend, the Persian sorcerer, mentioned in Donnerhugel's narrative.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Dantê and Beatrice. Some say that Beatrice, in Dantê's *Divina Commedia*, merely personifies faith; others think it a real character, and say she was the daughter of the illustrious family of Portinari, for whom the poet entertained a purely platonic affection. She meets the poet after he has been dragged through the river Lethê (*Purgatory*, xxxi), and conducts him through paradise. Beatrice Portina′ri married Simon de Bardi, and died at the age of 24; Dante was a few months older.

> Some persons say that Dante meant Theology
> By Beatrice, and not a mistress; I . . .
> Deem this a commentator's phantasy.
> Byron, *Don Juan*, iii. 11 (1820).

Dantê and Virgil. Virgil was Dante's poetic master and is described as conducting him through the realms depicted in the *Divina Commedia*.

⁂ The poet married Gemma, of the powerful house of Donati. (See LOVES).

Dantê's Beard. All the pictures of Dantê which I have seen represent him without any beard or hair on his face at all; but in *Purgatory*, xxxi., Beatrice says to him, "Raise thou thy beard, and lo! what sight shall do," *i.e.* lift up your face and look about you; and he adds, "No sooner lifted I mine aspect up . . . than mine eyes [*encountered*] Beatrice."

Dan Devereux. A young Nantucket giant married to a dainty waif rescued in infancy from the sea. He marries her because she is homeless and seems to be in love with him. When too late, he knows that his affections are another's, and sees his wife fascinated by a handsome French adventurer. In an attempt to elope, the wife and her lover are wrecked, and clinging to a spar, are overtaken by the "terrible South Breaker—plunging and rearing and swelling, a monstrous billow, sweeping and swooping and rocking in." Dan in later life, marries Georgia, his first love.—Harriet Prescott Spofford, *The South Breaker* (1863).

Danton of the Cevennes. Pierre Seguier, prophet and preacher of Magistavols, in France. He was a leader amongst the Camisards.

Danvers (*Charles*), an embyro barrister of the Middle Temple.—C. Selby, *The Unfinished Gentleman.*

Daph′ne (2 *syl.*)., daughter of Silēno and Mysis, and sister of Nysa. The favorite of Apollo while sojourning on earth in the character of a shepherd lad named "Pol."—Kate O'Hara, *Midas* (a burletta, 1778).

(In classic mythology Daphnê fled from the amorous god, and escaped by being changed into a laurel.)

Daphnis and Chloe

Gérard, Artist *J. T. Richomme, Engraver*

♣

DAPHNIS was the son of Mercury and a Sicilian nymph. He obtained his name from being found, when an infant, by Sicilian shepherds, lying among the bay-trees or daphnes. The god Pan became his instructor, and taught him to play upon the pipes and to sing. His love of music was inspired by the Muses, and he was the foster-child of the Nymphs. Diana frequently chose him for her companion in hunting, and he used to play for her upon his pipe when they returned from the chase. He is said to have been the inventor of classical poetry. Daphnis became attached to the Naiad Chloe, who bound him by an oath to be faithful to her under penalty of losing his sight. For some time he kept his oath, but he finally broke the vow for the sake of a princess, and paid the penalty by becoming blind. One authority states that the Naiad transformed him into a rock, while Theocritus asserts that he refused to be comforted after he had perjured himself, and pined to death.

DAPHNIS AND CHLOE.

Daph'nis, a beautiful Sicilian shepherd, the inventor of bucolic poetry. He was a son of Mercury, and friend both of Pan and Apollo.

Daph'nis, the modest shepherd.

> This is that modest shepherd, he
> That only dare salute, but ne'er could be
> Brought to kiss any, hold discourse, or sing,
> Whisper, or boldly ask.
> John Fletcher, *The Faithful Shepherdess*, i. 3 (1610).

Daph'nis and Chlo'e, a prose pastoral love story in Greek, by Longos (a Byzantine), not unlike the tale of *The Gentle Shepherd*, by Allan Ramsay. Gessner has also imitated the Greek romance in his idyll called *Daphnis*. In this love story Longos says he was hunting in Lesbos, and saw in a grove consecrated to the nymphs a beautiful picture of children exposed, lovers plighting their faith, and the incursions of pirates, which he now expresses and dedicates to Pan, Cupid, and the nymphs. Daphnis, of course, is the lover of Chloê.

Dapper, a lawyer's clerk, who went to Subtle "the alchemist," to be supplied with "a familiar" to make him win in horse-racing, cards, and all games of chance. Dapper is told to prepare himself for an interview with the fairy queen by taking "three drops of vinegar in at the nose, two at the mouth, and one at either ear," "to cry *hum* thrice and *buzz* as often."—Ben Jonson, *The Alchemist* (1610).

Dapple, the donkey ridden by Sancho Panza, in Cervantês' romance of *Don Quixote* (1605–1615).

Darby and Joan. This ballad, called *The Happy Old Couple*, is printed in the *Gentleman's Magazine*, v. 153 (March, 1735). It is also in Plumtre's *Collections of Songs*, 152 (Camb. 1805), with the music. The words are sometimes attributed to Prior, and the first line favors the notion: "Dear *Chloe*, while thus beyond measure;" only Prior always spells *Chloe* without "h."

Darby and Joan are an old-fashioned, loving couple, wholly averse to change of any sort. It is generally said that Henry Woodfall was the author of the ballad, and that the originals were John Darby (printer, of Bartholomew Close, who died 1730) and his wife Joan. Woodfall served his apprenticeship with John Darby.

> "You may be a Darby [*Mr. Hardcastle*], but I'll be no Joan, I promise you."—Goldsmith, *She Stoops to Conquer*, i. 1 (1773).

Dradu-Le'na, the daughter of Foldath, general of the Fir-bolg or Belgæ settled in the south of Ireland. When Foldath fell in battle,

> His soul rushed to the vale of Mona, to Dardu-Lena's dream, by Dalrutho's stream, where she slept, returning from the chase of hinds. Her bow is near the maid, unstrung . . . Clothed in the beauty of youth, the love of heroes lay. Dark-bending from . . . the wood her wounded father seemed to come. He appeared at times, then hid himself in mist. Bursting into tears, she arose. She knew that the chief was low . . . Thou wert the last of his race, O blue-eyed Dardu-Lena!—Ossian, *Temora*, v.

Dargo, the spear of Ossian, son of Fingal.—Ossian, *Calthon and Colmal.*

Dar'gonet, "the Tall," son of Astolpho, and brother of Paradine. In the fight provoked by Oswald against Duke Gondibert, which was decided by four combatants against four, Dargonet was slain by Hugo the Little. Dargonet and his brother were rivals for the love of Lora.—Sir Wm. Davenant, *Gondibert*, i. (died 1668).

Dari'us and His Horse. The seven candidates for the throne of Persia agreed that he should be king whose horse neighed first. As the horse of Darius was the first to neigh, Darius was proclaimed king.

> That brave Scythian
> Who found more sweetness in his horse's neighing
> Than all the Phrygian, Dorian, Lydian playing.
> Lord Brooke.

Darlemont, guardian and maternal uncle of Julio of Harancour; formerly a merchant. He takes possession of the inheritance of his ward by foul means,' but is proud as Lucifer, suspicious, exacting, and tyrannical. Every one fears him; no one loves him.—Thom. Holcroft, *Deaf and Dumb* (1785.)

Darling (*Grace*), daughter of William Darling, lighthouse-keeper on Longstone, one of the Farne Islands. On the morning of September 7, 1838, Grace and her father saved nine of the crew of the *Forfarshire* steamer, wrecked among the Farne Islands opposite Bamborough Castle (1815–1842).

Darnay (*Charles*), the lover and afterwards the husband of Lucie Manette. He bore a strong likeness to Sydney Carton, and was a noble character, worthy of Lucie. His real name was Evre'monde.—C. Dickens, *A Tale of Two Cities* (1859.)

Darnel (*Aurelia*), a character in Smollet's novel entitled *The Adventures of Sir Launcelot Greaves* (1760).

Darnley, the *amant* of Charlotte [Lambert], in *The Hypocrite*, by Isaac Bickerstaff. In Molière's comedy of *Tartuffe*, Charlotte is called "Mariane," and Darnley is "Valère.'

Dar'-Thula, daughter of Colla, and "fairest of Erin's maidens." She fell in love with Nathos, one of the three sons of Usnoth, lord of Etha (in Argyllshire). Cairbar, the rebel was also in love with her, but his suit was rejected. Nathos was made commander of King Cormac's army at the death of Cuthullin, and for a time upheld the tottering throne. But the rebel grew stronger and stronger, and at length found means to murder the young king; whereupon the army under Nathos deserted. Nathos was now obliged to quit Ireland, and Dar-Thula fled with him. A storm drove the vessel back to Ulster, where Cairbar was encamped, and Nathos, with his two brothers, being overpowered by numbers, fell. Dar-Thula was arrayed as a young warrior; but when her lover was slain "her shield fell from her arm; her breast of snow appeared, but it was stained with blood. An arrow was fixed in her side," and her dying blood was mingled with that of the three brothers.—Ossian, *Dar-Thula* (founded on the story of "Deirdri," i. *Trans. of the Gaelic Soc.*

Dar'tle (*Rosa*), companion of Mrs. Steerforth. She loved Mrs. Steerforth's son, but her love was not reciprocated. Miss Dartle is a vindictive woman, noted for a scar on her lip, which told tales when her temper was aroused. This scar was from a wound given by young Steerforth, who struck her on the lip when a boy.—C. Dickens, *David Copperfield* (1849).

Darwin's Missing Link, the link between the monkey and man. According to Darwin, the present host of animal life began from a few elemental forms, which developed, and by natural selection propagated certain types of animals, while others less suited to the battle of life died

Darby and Joan in High Life

C. D. Sadler, Artist *W. H. Boucher, Engraver*

◆

DARBY and Joan are an old-fashioned loving couple, wholly averse to change of any sort.

"Darby, dear, we are old and gray ;
Fifty years since our wedding-day,
Shadow and sun for every one as the years roll on ;
Darby, dear, when the world went wry,
Hard and sorrowful then was I,—
Ah, lad, how you cheered me then :
'Things will be better, sweet wife, again,'
Always the same, Darby my own,
Always the same to your old wife Joan.

"Darby, dear, but my heart was wild
When we buried our baby child,
Until you whispered, 'Heaven knows best!' and my heart found rest.
Darby, dear, t'was your loving hand,
Shewed the way to the better land—
Ah, lad, as you kissed each tear,
Life grew better and Heaven more near.

"Hand in hand when our life was May,
Hand in hand when our hair is gray,
Shadow and sun for every one as the years roll on ;
Hand in hand when the long night-tide
Gently covers us side by side,—
Ah! lad, though we know not when,
Love will be with us forever then :
Always the same, Darby my own,
Always the same to your old wife, Joan."

F. E. Weatherly's "Darby and Joan.

DARBY AND JOAN IN HIGH LIFE.

out. Thus, beginning with the larvæ of ascidians (a marine mollusc,) we get by development to fish lowly organized (as the lancelet), thence to ganoids and other fish, then to amphibians. From amphibians we get to birds and reptiles, and thence to mammals, among which comes the monkey, between which and man is a MISSING LINK.

Dashall (*The Hon. Tom*), cousin of Tally-ho. The rambles and adventures of these two blades are related by Pierce Egan (1821–1822).

D'Asumar (*Count*), an old Nestor who fancied nothing was so good as when he was a young man.

> "Alas! I see no men nowadays comparable to thòse I knew heretofore; and the tournaments are not performed with half the magnificence as when I was a young man. . . ." Seeing some fine peaches served up, he observed, "In my time, the peaches were much larger than they are at present; natures degenerates every day." "At that rate," said his companion, smiling, "the peaches of Adam's time must have been wonderfully large."—Lesage, *Gil Blas*, iv. 7 (1724).

Daughter (*The*), a drama by S. Knowles (1836). Marian, "daughter" of Robert, once a wrecker, was betrothed to Edward, a sailor, who went on his last voyage, and intended then to marry her. During his absence a storm at sea arose, a body was washed ashore, and Robert went down to plunder it. Marian went to look for her father and prevent his robbing those washed ashore by the waves, when she saw in the dusk some one stab a wrecked body. It was Black Norris, but she thought it was her father. Robert being taken up Marian gave witness against him, and he was condemned to death. Norris said he would save her father if she would marry him, and to this she consented; but on the wedding day Edward returned. Norris was taken up for murder, and Marian was saved.

Daughter with Her Murdered Father's Head. Margaret Roper, daughter of Sir Thomas More, obtained privately the head of her father, which had been exposed for some days on London Bridge, and buried it in St. Dunstan's Church, Canterbury (1835). Tennyson alludes to this in the following lines:—

> Morn broadened on the borders of the dark,
> Ere I saw her who clasped in her last trance
> Her murdered father's head.

The head of the young earl of Derwentwater was exposed on Temple Bar in 1716. His wife drove in a cart under the the arch, and a man, hired for the purpose, threw the young earl's head into the cart, that it might be decently buried —Sir Bernard Burke.

Mdlle. de Sombreuil, daughter of the Comte de Sombreuil, insisted on the sharing her father's prison during the "Reign of Terror," and in accompanying him to the guillotine.

Dauphin (*Le Grand*), Louis duc de Bourgoyne, eldest son of Louis XIV., for whom was published the *Delphine Classics* (1661–1711).

Dauphin (*Le Petit*), son of the "Grand Dauphin" (1682–1712).

Daura, daughter of Armin. She was betrothed to Armar, son of Armart, Erath a rival lover having been rejected by her. One day, disguised as an old grey-beard, Erath told Daura that he was sent to conduct her to Armar, who was waiting for her. Without suspicion she followed her guide, who took her to a rock in the midst of the sea, and there left her. Her brother Arindal, returning from the chase, saw Erath on the shore, and bound him to an oak; then pushing off the boat, went to fetch back his sister. At this crisis Armar came up, and discharged his arrow at Erath; but the arrow struck Arindal, and killed him. "The boat broke in twain," and Armar plunged into the sea to rescue his betrothed; but a "sudden blast from the hills struck him, and he sank to rise no more." Daura was rescued by her father, but she haunted the shore all night in a drenching rain. Next day "her voice grew very feeble; it died away; and spent with grief, she expired." Ossian, *Songs of Selma.*

Davenant (*Lord*), a bigamist. One wife was Marianne Dormer, whom he forsook in three months. It was given out that he was dead, and Marianne in time married Lord Davenant's son. His other wife was Louisa Travers, who was engaged to Captain Dormer, but was told that the Captain was faithless and had married another. When the villainy of his lordship could be no longer concealed he destroyed himself.

Lady Davenant, one of the two wives of Lord Davenant. She was "a faultless wife," with beauty to attract affection, and every womanly grace.

Charles Davenant, a son of Lord Davenant, who married Marianne Dormer, his father's wife.—Cumberland, *The Mysterious Husband* (1783).

Davenant (*Will*), a supposed descendant from Shakespeare, and Wildrake's friend, —Sir W. Scott, *Woodstock* (time, the Commonwealth).

Davenport (*Colonel*), a Revolutionary veteran who, fighting the battle of Long Island over again in Parson Cushing's family, admits that General Washington poured out "a terrible volley of curses."

"And he swore?" objects Parson Cushing.

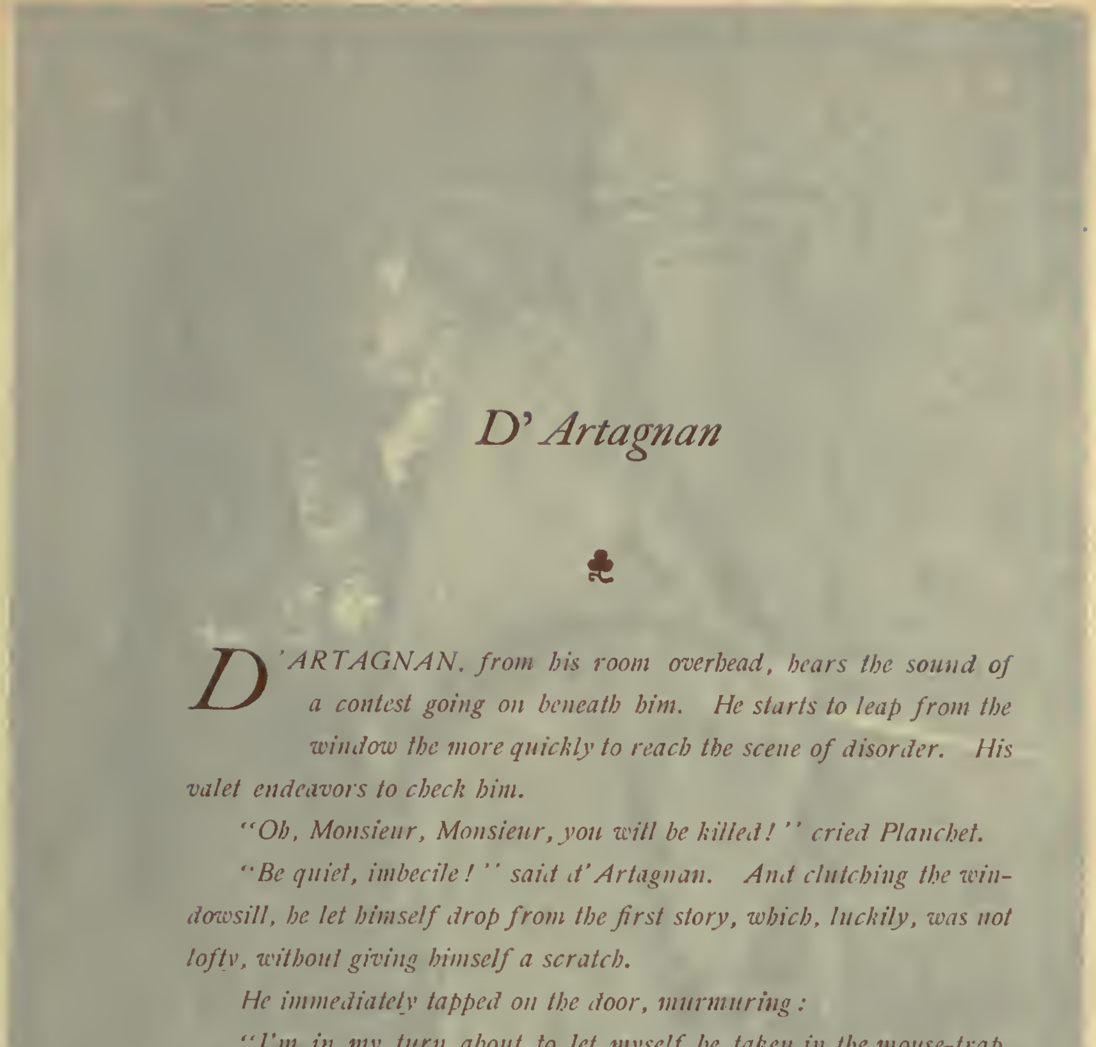
"It was not profane swearing. It was not taking GOD's name in vain, for it sent us back as if we had been chased by lightning. It was an awful hour, and he saw it. It was life or death; country or no country."—Harriet Beecher Stowe, *Poganuc People* (1878).

David, in Dryden's satire of *Absalom and Achitophel*, is meant for Charles II. As David's beloved son Absalom rebelled against him, so the Duke of Monmouth rebelled against his father Charles II. As Achitophel was a traitorous counsellor to David, so was the Earl of Shaftesbury to Charles II. As Hushaï outwitted Achitophel, so Hyde (duke of Rochester) outwitted the Earl of Shaftesbury, etc., etc.

Auspicious prince.
Thy longing country's darling and desire,
Their cloudy pillar, and their guardian fire . . .
The people's prayer, the glad diviner's theme,
The young men's vision and the old men's dream.
Dryden, *Absalom and Achitophel*, i. (1681).

David, king of North Wales, eldest son of Owen, by his second wife. Owen died in 1169. David married Emma Plantagenet, a Saxon princess. He slew his brother Hoel and his half-brother Yorworth (son of Owen by his first wife), who had been set aside from the succession in consequence of a blemish in the face. He also imprisoned his brother Rodri, and drove others into exile. Madoc, one of his brothers, went to America, and established there a Welsh colony.—Southey, *Madoc* (1805).

David Sovine. Witness in a murder case in Edward Eggleston's novel *The Graysons.* He is put upon the stand and tells a plausible story of "the shooting,"



D'ARTAGNAN

D' Artagnan

D'ARTAGNAN, from his room overhead, hears the sound of a contest going on beneath him. He starts to leap from the window the more quickly to reach the scene of disorder. His valet endeavors to check him.

"Oh, Monsieur, Monsieur, you will be killed!" cried Planchet.

"Be quiet, imbecile!" said d'Artagnan. And clutching the windowsill, he let himself drop from the first story, which, luckily, was not lofty, without giving himself a scratch.

He immediately tapped on the door, murmuring:

"I'm in my turn about to let myself be taken in the mouse-trap, but woe to the cats who attack such a mouse!"

The knocker had hardly sounded under the hand of the young man when the tumult ceased, footsteps approached, the door opened and d'Artagnan, with his naked sword, sprang into the apartment of Maitre Bonacieux.

Dumas's "Les Trois Mousquetaires."

D' ARTAGNAN.

which he claims to have seen. The prosecutor then hands him over to the prisoner's counsel, Abraham Lincoln, whose cross-examination of the wretched man concludes thus:

"Why does David Sovine go to all this trouble to perjure himself ? Why does he wish to swear away the life of that young man who never did him any harm ? Because that witness shot and killed George Lockwood himself. I move your honor that David Sovine be arrested at once for murder!" (1888).

David Swan. A native of New Hampshire, born of respectable parents who has had a "classic finish" by a year at Gilmanton Academy. He lies down to sleep at noon of a Summer's day, pillowing his head on a bundle of clothing. While sound asleep in the shade, he is passed by many people on the road. Five or six pause to survey the youth and comment upon him. Awakened by the stage-coach, he mounts to the top, and bowls away, unconscious that a phantom of Wealth, of Love and of Death had visited him in the brief hour since he lay down to sleep.—Nathaniel Hawthorn, *Twice-told Tales*, (1851.)

David (*St.*), son of Xantus, prince of Ceretiou (*Cardiganshire*) and the nun Malearia. He was the uncle of King Arthur. St. David first embraced the ascetic life in the Isle of Wight, but subsequently removed to Menevia, in Pembrokeshire, where he founded twelve convents. In 577 the archbishop of Caerleon resigned his see to him, and St. David removed the seat of it to Menevia, which was subsequently called St. David's and became the metropolis of Wales. He died at the age of 146, in the year 642. The waters of Bath "owe their warmth and salutary qualities to the benediction of this saint." Drayton says he lived in the valley of Ewias (2 *syl.*), between the hills of Hatterill, in Monmouthshire.

> Here in an aged cell with moss and ivy grown,
> In which not to this day the sun hath ever shown.
> That reverend British saint in zealous ages past,
> To contemplation lived.
>
> *Polyolbion*, iv. (1612.)

David and Jonathan, inseparable friends. The allusion is to David the Psalmist and Jonathan the son of Saul. David's lamentation at the death of Jonathan was never surpassed in pathos and beauty.—2 *Samuel*, i. 19–27.

Davie Debet, debt.

> So ofte thy neighbors banquet in thy hall,
> Till Davie Debet in thy parler stand,
> And bids the[e] welcome to thine own decay.
> G. Gascoigne, *Magnum Vectigal, etc.* (died 1775).

Davie of Stenhouse, a friend of Hobbie Elliott.—Sir W. Scott, *The Black Dwarf* (time, Anne).

Davies (*John*), an old fisherman employed by Joshua Geddes the quaker.—Sir W. Scott, *Redgauntlet* (time, George III.).

Da'vus, a plain, uncouth servitor; a common name for a slave in Greek and Roman plays, as in the *Andria* of Terence.

> His face made of brass, like a vice in a game.
> His gesture like Davus, whom Terence doth name.
>
> T. Tusser, *Five Hundred Points of Good Husbandry*, liv. (1557).

Davus sum, non Œ'dipus. I am a homely man, and do not understand hints, innuendoes, and riddles, like Œdipus. Œdipus was the Theban who expounded the riddle of the Sphinx, that puzzled all his countrymen. Davus was the stock name of a servant or slave in Latin comedies. The proverb is used by Terence, *Andria*, 1, 2, 23.

Davy, the varlet of Justice Shallow, who so identifies himself with his master that he considers himself half host half varlet. Thus when he seats Bardolph and Page at table, he tells them they must take "his" good will for their assurance of welcome.—Shakespeare, 2 *Henry IV.* (1598).

Daw (*Sir David*), a rich, dunder-headed baronet of Monmouthshire, without wit, words, or worth, but believing himself somebody, and fancying himself a sharp fellow, because his servants laugh at his good sayings, and his mother calls him a wag. Sir David pays his suit to Miss [Emily] Tempest; but as the affections of the young lady are fixed on Henry Woodville, the baron goes to the wall.—Cumberland, *The Wheel of Fortune* (1779).

Daw (*Marjorie*) Edward Delaney, writing to another young fellow, John Flemming, confined in town in August by a broken leg, interests him in a charming girl, Marjorie Daw by name, whom he has met in his (Delaney's) summering-place. His description of her ways, sayings and looks so works upon the imagination of the invalid that he falls madly in love with her—*without* sight. As soon as he can travel he rushes madly down to "The Pines" where his friend is staying, and finds instead of Delaney a letter:

> . . . "I tried to make a little romance to interest you, something soothing and idyllic, and by Jove! I've done it only too well . . . I fly from the wrath to come—when you arrive! For, O, dear Jack, there isn't any colonial mansion on the other side of the road, there isn't any piazza, there isn't any hammock,—there isn't any Marjorie Daw!"
>
> Thomas Bailey Aldrich, *Marjorie Daw* (1873).

Dawfyd, "the one-eyed" freebooter chief.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Dawkins (*Jack*), known by the sobriquet of the "Artful Dodger." He is one of Fagin's tools. Jack Dawkins is a young scamp of unmitigated villainy, and full of artifices, but of a cheery, buoyant temper. —C. Dickens, *Oliver Twist*, viii. (1837).

Dawson (*Bully*), a London sharper, bully, and debauchee of the seventeenth century.—See *Spectator*, No. 2.

> Bully Dawson kicked by half the town, and half the town kicked by Bully Dawson.—Charles Lamb.

Dawson (*Jemmy*). Captain James Dawson was one of the eight officers belonging to the Manchester volunteers in the service of Charles Edward, the young pretender. He was a very amiable young man, engaged to a young lady of family and fortune, who went in her carriage to witness his execution for treason. When the body was drawn, *i.e.* embowelled, and the heart thrown into the fire, she exclaimed, "James Dawson!" and expired. Shenstone has made this the subject of a tragic ballad.

> Young Dawson was a gallant youth,
> A brighter never trod the plain;
> And well he loved one charming maid,
> And dearly was he loved again.
>
> Shenstone, *Jemmy Dawson.*

Dawson (*Phœbe*), "the pride of Lammas Fair," courted by all the smartest young men of the village, but caught "by the sparkling eyes" and ardent words of a tailor. Phœbe had by him a child before marriage, and after marriage he turned a "captious tyrant and a noisy sot." Poor Phœbe drooped, "pinched were her looks, as one who pined for bread," and in want and sickness she sank into an early tomb.

This sketch is one of the best in Crabbe's *Parish Register* (1807).

Day (*Justice*), a pitiable hen-pecked husband, who always addresses his wife as "duck" or "duckie."

Mrs. Day, wife of the "justice," full of vulgar dignity, overbearing, and loud. She was formerly the kitchen-maid of her husband's father; but being raised from the kitchen to the parlor, became my lady paramount.

In the comedy from which this farce is taken, "Mrs. Day" was the kitchen-maid in the family of Colonel Careless, and went by the name of Gillian. In her exalted state she insisted on being addressed as "Your honor" or "Your ladyship."

Margaret Woffington [1718–1760], in "Mrs. Day," made no scruples to disguise her beautiful face by drawing on it the lines of deformity, and to put on the tawdry habiliments and vulgar manners of an old hypocritical city vixen.—Thomas Davies.

Abel Day, a puritanical prig, who can do nothing without Obadiah. This "downright ass" (act i. 1) aspires to the hand of the heiress Arabella.—T. Knight, *The Honest Thieves*.

This farce is a mere *réchauffé* of *The Committee*, a comedy by the Hon. Sir R. Howard (1670). The names of "Day," "Obadiah," and "Arabella" are the same.

Day (*Ferquhard*), the absentee from the clan Chattan ranks at the conflict.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Day of the Dupes, November 11, 1630. The dupes were Marie de Medicis, Anne of Austria, and Gaston, duc d'Orléans, who were outwitted by Cardinal Richelieu. The plotters had induced Louis XIII. to dismiss his obnoxious minister, whereupon the cardinal went at once to resign the seals of office; the king repented, re-established the cardinal, and he became more powerful than ever.

Days Recurrent in the Lives of Great men.

BECKET. Tuesday was Becket's day. He was born on a Tuesday, and on a Tuesday was assassinated. He was baptized on a Tuesday, took his flight from Northampton on a Tuesday, withdrew to France on a Tuesday, had his vision of martydom on a Tuesday, returned to England on a Tuesday, his body was removed from the crypt to the shrine on a Tuesday, and on Tuesday (April 13, 1875) Cardinal Manning consecrated the new church dedicated to St. Thomas à Becket.

CROMWELL'S day was September 3. On September 3, 1650, he won the battle of Dunbar; on September 3, 1651, he won the battle of Worcester; on September 3, 1658, he died.

HAROLD'S day was October 14. It was his birthday, and also the day of his death. William the Conqueror was born on the same day, and, on October 14, 1066, won England by conquest.

NAPOLEON'S day was August 15, his birthday; but his "lucky" day, like that of his nephew, Napoleon III., was the 2nd of the month. He was made consul for life on August 2, 1802; was crowned December 2, 1804; won his greatest battle, that of Austerlitz, for which he obtained the title of "Great," December 2, 1805; married the archduchess of Austria, April 2, 1810; etc.

NAPOLEON III. The *coup d'état* was

December 2, 1851. Louis Napoleon was made emperor December 2, 1852; he opened, at Saarbrück, the Franco-German war August 2, 1870; and surrendered his sword to William of Prussia, September 2, 1870.

Dazzle, in *London Assurance*, by D. Boućicault.

> "Dazzle" and "Lady Gay Spanker" "act themselves," and will never be dropped out of the list of acting plays.—Percy Fitzgerald.

De Bourgo *(William)*, brother of the earl of Ulster and commander of the English forces that defeated Felim O'Connor (1315) at Athunree, in Connaught.

> Why tho' fallen her brother kerne [*Irish infantry*]
> Beneath De Bourgo's battle stern.
> Campbell, *O'Connor's Child.*

De Courcy, in a romance called *Women*, by the Rev. C. R. Maturin. An Irishman, made up of contradictions and improbabilities. He is in love with Zaira, a brilliant Italian, and also with her unknown daughter, called Eva Wentworth, a model of purity. Both women are blighted by his inconstancy. Eva dies, but Zaira lives to see De Courcy perish of remorse (1822).

De Gard, a noble staid gentleman, newly lighted from his travels; brother of Oria'na, who "chases" Mi'rabel "the wild goose," and catches him.—Beaumont and Fletcher, *The Wild-goose Chase* (1652).

De l'Epèe (*Abbe*). Seeing a deaf and dumb lad abandoned in the streets of Paris, he rescues him, and brings him up under the name of Theodore. The foundling turned out to be Julio, count of Harancour.

> "In your opinion, who is the greatest genius that France has ever produced?" "Science would decide for D'Alembert, Nature [*would*] say Buffon; Wit and Taste [*would*] present Voltaire; and Sentiment plead for Rousseau; but Genius and Humanity cry out for De l'Epee, and him I call the best and greatest of human creatures."—Th. Holcroft, *The Deaf and Dumb*, iii. 2. (1785).

De Valmont (*Count*), father of Florian and uncle of Geraldine. During his absence in the wars, he left his kinsman, the Baron Longueville, guardian of his castle; but under the hope of coming into the property, the baron set fire to the castle, intending thereby to kill the wife and her infant boy. When DeValmont returned and knew his losses, he became a wayward recluse, querulous, despondent, frantic at times, and at times most melancholy. He adopted an infant "found in a forest," who turned out to be his son. His wife was ultimately found, and the villainy of Longueville was brought to light.—W. Dimond, *The Foundling of the Forest.*

> Many "De Valmonts" I have witnessed in fifty-four years, but have never seen the equal of Joseph George Holman [1764-1817].—Donaldson.

Deaf and Dumb (*The*), a comedy by Thomas Holcroft. "The deaf and dumb" boy is Julio, count of Harancour, a ward of M. Darlemont, who, in order to get possession of his ward's property, abandons him when very young in the streets of Paris. Here he is rescued by the Abbè De l'Epèe, who brings him up under the name of Theodore. The boy being recognized by his old nurse and others, Darlemont confesses his crime, and Julio is restored to his rank and inheritance.—Th. Holcroft, *The Deaf and Dumb* (1785).

Dean of St. Patrick (*The*), Jonathan Swift, who was appointed to the deanery in

Effie Deans and her Sister in the Prison

R. Herdman, Artist — *James Faed, Engraver*

♣

JEANIE DEANS was admitted into the jail by Ratcliffe. Ratcliffe marshalled her the way to the apartment where Effie was confined. The sisters walked together to the side of the pallet bed, and sat down side by side, took hold of each others' hands and looked each other in the face, but without speaking a word. In this posture they remained for a minute, while the gleam of joy gradually faded from their features, and gave way to the most intense expression, first of melancholy and then of agony, till, throwing themselves again into each others' arms, they, to use the language of scripture, lifted up their voices and wept bitterly. Even the hard-hearted turnkey, who had spent his life in scenes calculated to stifle both conscience and feeling, could not witness this scene without a touch of human sympathy.

Scott's "Heart of Midlothian."

EFFIE DEANS AND HER SISTER IN THE PRISON.

1713, and retained it till his death (1667-1745).

Deans (*Douce Davie*), the cowherd at Edinburgh, noted for his religious peculiarities, his magnanimity in affection, and his eccentricities.

Mistress Rebecca Deans, Douce Davie's second wife.

Jeanie Deans, daughter of Douce Davie Deans, by his first wife. She marries Reuben Butler, the Presbyterian minister. Jeanie Deans is a model of good sense, strong affection, resolution, and disinterestedness. Her journey from Edinburgh to London is as interesting as that of *Elizabeth* from Siberia to Moscow, or of Bunyan's pilgrim.

Effie [*Euphemia*] *Deans*, daughter of Douce Davie Deans, by his second wife. She is betrayed by George [afterward Sir George] Staunton (called *Geordie Robertson*) and imprisoned for child-murder. Jeanie goes to the queen and sues for pardon, which is vouchsafed to her, and Staunton does what he can to repair the mischief he has done by marrying Effie, who thus becomes Lady Staunton. Soon after this Sir George is shot by a gypsy boy, who proves to be his own son, and Effie retires to a convent on the Continent.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

⁂ J. E. Millais has a picture of Effie Deans keeping tryst with George Staunton.

⁂ The prototype of Jeanie Deans was Helen Walker, to whose memory Sir W. Scott erected a tombstone in Irongray churchyard (Kirkcudbright).

Dean (Elder). Rigid and puritaincal church official who brings a charge of heretical opinions and blacksliding against his pastor's wife in *John Ward, Preacher*, Margaret Deland (1888).

Death or Mors. So did Tennyson call Sir Ironside the Red Knight of the Red Lands, who kept Lyonors (for Lionês) captive in Castle Perilous. The name "Mors," which is Latin, is very inconsistent with a purely British tale, and of course does not appear in the original story.— Tennyson, *Idylls* ("Gareth and Lynette"); Sir T. Malory, *History of Prince Arthur*, i. 134-137 (1470).

Death from Strange Causes.

ÆSCHYLUS was killed by the fall of a tortoise on his head from the claws of an eagle in the air.—Pliny, *Hist.* vii. 7.

AGATH'OCLES (4 *syl.*), tyrant of Sicily, was killed by a tooth-pick, at the age of 95.

ANACREON was choked by a grape stone. —Pliny, *Hist.* vii. 7.

BASSUS (*Q. Lucilius*) died from the prick of a fine needle in his left thumb.

CHALCHAS, the soothsayer, died of laughter at the thought of his having outlived the time predicted for his death.

CHARLES VIII., conducting his queen into a tennis-court, struck his head against the lintel, and it caused his death.

FABIUS, the Roman prætor, was choked by a single goat-hair in the milk which he was drinking.—Pliny, *Hist.* vii. 7.

FREDERICK LEWIS, prince of Wales, died from the blow of a cricket ball.

ITADACH died of thirst in the harvest field, because (in observance of the rule of St. Patrick) he refused to drink a drop of anything.

LOUIS VI. met with his death from a pig running under his horse, and causing it to stumble.

Margutte died of laughter on seeing a monkey trying to pull on a pair of his boots.

Philom'enes (4 *syl.*) died of laughter at seeing an ass eating the figs provided for his own dessert.—Valerius Maximus.

Placut (*Phillipot*) dropped down dead while in the act of paying a bill.—Backaberry the elder.

Quenelault, a Norman physician of Montpellier, died from a slight wound made in his hand in the extraction of a splinter.

Saufeius (*Spurius*) was choked supping up the albumen of a soft-boiled egg.

Zeuxis, the painter, died of laughter at sight of a hag which he had just depicted.

Death Ride (*The*), the charge of the Light Brigade at Balaklava, October 25, 1854. In this action 600 English horsemen, under the earl of Cardigan, charged a Russian force of 5,000 calvary and six batallions of infantry. They galloped through the battery of thirty guns, cutting down the artillerymen, and through the calvary, but then discovered the batallions and cut their way back again. Of the 670 who advanced to this daring charge, not 200 returned. This reckless exploit was the result of some misunderstanding in an order from the commander-in-chief. Tennyson has a poem on the subject called *The Charge of the Light Brigade.*

For chivalrous devotion and daring, "the Death Ride" of the Light Brigade will not easily be paralleled.—Sir Edw. Creasy, *The Fifteen Decisive Battles* (preface).

Deb'on, one of the companions of Brute. According to British fable, Devonshire is a corruption of "Debon's-share", or the share of the country assigned to Debon.

Deborah Debbitch, governante at Lady Peveril's—Sir W. Scott, *Peveril of the the Peak* (time, Charles II.).

Deborah Woodhouse. The practical sister of the spinster pair who cherish (respectively) a secret attachment for Mr. Dermer. Miss Deborah is an admirable cook, and an affectionate aunt and considers that in religion a woman ought to think just as her husband does."—Margaret Deland, *John Ward, Preacher* (1888).

Decem Scriptores, a collection of ten ancient chronicles on English history, edited by Twysden and John Selden. The names of the chroniclers are Simeon of Durham, John of Hexham, Richard of Hexham, Ailred of Rieval, Ralph De Diceto, John Brompton of Jorval, Gervase of Canterbury, Thomas Stubbs, William Thorn of Canterbury, and Henry Knighton of Leicester.

December. A mother laments in the

"Darkest of all Decembers
Ever her life has known,"

the death of two sons, one of whom fell in battle, while the other perished at sea.

"Ah, faint heart! in thy anguish
What is there left to thee?
Only the sea intoning
Only the wainscot-mouse
Only the wild wind moaning
Over the lonely house!"
Thomas Bailey Aldrich, *Poems,* (1882).

De'cius, friend of Antin'ous (4 *syl.*).—Beaumont and Fletcher, *Laws of Candy* (1647).

Dedlock (*Sir Leicester*), *bart.*, who has a general opinion that the world might get on without hills, but would be "totally done up" without Dedlocks. He loves Lady Dedlock, and believes in her implicity. Sir Leicester is honorable and truthful, but intensely prejudiced, immovably obstinate, and proud as "county" can make a man; but his pride has a most dreadful fall when the guilt of Lady Dedlock becomes known.

Lady Dedlock, wife of Sir Leicester, beautiful, cold, and apparently heartless; but she is weighed down with this terrible secret, that before marriage she had had a daughter by Captain Hawdon. This daughter's name is Esther [Summerson] the heroine of the novel.

Volumnia Dedlock, cousin of Sir Leicester. A "young" lady of 60, given to rouge, pearl-powder, and cosmetics. She has a habit of prying into the concerns of others.—C. Dickens, *Bleak House* (1853).

Dee's Spee'ulum, a mirror, which Dr. John Dee asserted was brought to him by the angels Raphael and Gabriel. At the death of the doctor it passed into the possession of the Earl of Peterborough, at Drayton; then to Lady Betty Germaine, by whom it was given to John, last duke of Argyll. The duke's grandson (Lord Frederic Campbell) gave it to Horace Walpole; and in 1842 it was sold, at the dispersion of the curiosities of Strawberry Hill, and bought by Mr. Smythe Pigott. At the sale of Mr. Pigott's library, in 1853, it passed into the possession of the late Lord Londesborough. A writer in *Notes and Queries* (p. 376, November 7, 1874) says, it "has now been for many years in the British Museum," where he saw it "some eighteen years ago."

This magic speculum is a flat *polished mineral, like cannel coal*, of a circular form, fitted with a handle.

Deerslayer (*The*), the title of a novel by J. F. Cooper, and the nickname of its hero, Natty or Nathaniel Bumppo. He is a model uncivilized man, honorable, truthful, and brave, pure of heart and without reproach.

Deerfield. The particulars of the captivity of the Williams family of Deerfield, (Mass.), are told by John Williams, the head of the household. The Indians entered the town before dawn Feb. 29, 1703, broke into the house, murdered two children and a servant and carried the rest into the wilderness. Mrs. Williams being weak from a recent illness, was killed on the journey.—John Williams, *The Redeemed Captive Returning to Zion* (1707).

Defarge (*Mons.*), keeper of a wine shop in the Faubourg St. Antoine, in Paris. He is a bull-necked, good-humored, but implacable-looking man.

Mde. Defarge, his wife, a dangerous woman, with great force of character; everlastingly knitting.

> Mde. Defarge had a watchful eye that seldom seemed to look at anything.—C. Dickens, *A Tale of Two Cities*, i. 5 (1859).

Defender of the Faith, the title first given to Henry VIII, by Pope Leo X., for a volume against Luther, in defence of pardons, the papacy, and the seven sacraments. The original volume is in the Vatican, and contains this inscription in the king's handwriting; *Anglorum rex Henrīcus, Leoni X. mittit hoc opus et fidei testem et amicitiæ;* whereupon the pope (in the twelfth year of his reign) conferred upon Henry, by bull, the title "Fidei Defensor," and commanded all Christians so to address him. The original bull was preserved by Sir Robert Cotton, and is signed by the pope, four bishop-cardinals, fifteen priest-cardinals, and eight deacon-cardinals. A complete copy of the bull, with its seals and signatures, may be seen in Selden's *Titles of Honor*, v. 53–57 (1672).

Defoe writes *The History of the Plague of London* as if he had been a personal spectator, but he was only three years old at the the time (1663–1731).

Deggial, antichrist. The Mohammedan writers say he has but one eye and one eyebrow, and on his forehead is written CAFER ("infidel.")

> Chilled with terror, we concluded that the Deggial, with his exterminating angels, had sent forth their plagues on the earth.—W. Beckford, *Vathek* (1784).

Deird'ri, an ancient Irish story similar to the *Dar-Thula* of Ossian. Conor, king of Ulster, puts to death by treachery the three sons of Usnach. This leads to the desolating war against Ulster, which terminates in the total destruction of Eman. This is one of the three tragic stories of the Irish, which are: (1) The death of the children of Touran (regarding Tuatha de Danans); (2) the death of the children of Lear or Lir, turned into swans by Aoife; (3) the death of the children of Usnach (a "Milesian" story).

Dek'abrist, a Decembrist, from *Dekaber*, the Russian for December. It denotes those persons who suffered death or captivity for the part they took in the military conspiracy which broke out in St. Petersburg in December, 1825, on the accession of Czar Nicholas to the throne.

Dela'da, the tooth of Buddah, preserved in the Malegawa temple at Kandy. The natives guard it with the greatest jealousy, from a belief that whoever possesses it acquires the right to govern Ceylon. When the English (in 1815) obtained possession of this palladium, the natives submitted without resistance.

Delaserre (*Captain Philip*), a friend of Harry Bertram.—Sir W. Scott, *Guy Mannering* (time, George II.).

De'lia, Diana; so called from the island Delos, where she was born. Similarly, Apollo was called *Delius.* Milton says that Eve, e'en

> Delia's self,
> In gait surpassed and goddess-like deport,
> Though not as she with bow and quiver armed.
> *Paradise Lost*, ix. 338, etc. (1665).

Delia, any female sweetheart. She is one of the shepherdesses in Virgil's *Eclogues.* Tibullus, the Roman poet, calls his lady-love "Delia," but what her real name was is not certain.

Delia, the lady-love of James Hammond's elegies, was Miss Dashwood, who died in 1779. She rejected his suit, and died unmarried. In one of the elegies the poet imagines himself married to her, and that they were living happily together till death, when pitying maids would tell of their wondrous loves.

Delian King (*The*). Apollo or the sun is so called in the Orphic hymn,

> Oft as the Delian king with Sirius holds
> The central heavens.
> Akenside, *Hymn to the Naiads* (1767).

Delight of Mankind (*The*), Titus the Roman emperor, A. D. 40, 79–81).

> Titus indeed gave one short evening gleam,
> More cordial felt, as in the midst it spread
> Of storm and horror: "The Delight of Men."
> Thomson, *Liberty*, iii. (1725).

Della Crusca School, originally applied in 1582 to a society in Florence, established to purify the national language and sift from it all its impurities; but applied in England to a brotherhood of poets (at the close of the last century) under the leadership of Mrs. Piozzi. This school was conspicuous for affectation and high-flown panegyrics on each other. It was stamped out by Gifford, in *The Baviad*, in 1794, and *The Mæviad*, in 1796. Robert Merry, who signed himself *Della Crusca*, James Cobb, a farce-writer, James Boswell (biographer of Dr. Johnson), O'Keefe, Morton, Reynolds, Holcroft, Sheridan, Colman the younger, Mrs. H. Cowley, and Mrs. Robinson were its best exponents.

Del'phine, (2 *syl.*), the heroine and title of a novel by Mde. de Staël. Delphine is a charming character, who has a faithless lover, and dies of a broken heart. This novel, like *Corinne*, was written during her banishment from France by Napoleon I., when she travelled in Switzerland and Italy. It is generally thought that "Delphine" was meant for the authoress herself (1802).

Delphine Classics (*The*), a set of Latin classics edited in France for the use of the grand dauphin (son of Louis XIV.). Huet was chief editor, assisted by Montausier and Bossuet. They had thirty-nine scholars working under them. The indexes of these classics are very valuable.

Delta [△] of *Blackwood* is D. M. Moir (1798–1851).

Del'ville (2 *syl.*), one of the guardians of Cecilia. He is a man of wealth and great ostentation, with a haughty humility and condescending pride, especially in his intercourse with his social inferiors.—Miss Burney, *Cecilia* (1782).

Deme'tia, South Wales; the inhabitants are called Demetians.

> Denevoir, the seat of the Demetian king.
> Drayton, *Polyolbion*, v. (1612).

Deme'trius, a young Athenian, to whom Egēus (3 *syl.*) promised his daughter Hermia in marriage. As Hermia loved Lysander, she refused to marry Demetrius, and fled from Athens with Lysander. Demetrius went in quest of her, and was followed by Hel'ena, who doted on him. All four fell asleep, and "dreamed a dream" about the fairies. On waking, Demetrius became more reasonable. He saw that Hermia disliked him, but that Helena loved him sincerely, so he consented to forego the one and take to wife the other. When Egēus, the father of Hermia, found out how the case stood, he consented to the union of his daughter with Lysander.—Shakespeare, *Midsummer Night's Dream* (1592).

Deme'trius, in *The Poetaster*, by Ben Jonson, is meant for John Marston (died 1633).

Deme'trius, (4 *syl.*), son of King Antig'onus, in love with Celia, *alias* Enan'thê. —Beaumont and Fletcher, *The Humorous Lieutenant* (1647).

Deme'trius, a citizen of Greece during the reign of Alexius Comnēnus.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Demiurgus, that mysterious agent which, according to Plato, made the world and all that it contains. The Logos or "Word" of St. John's Gospel (ch. i. 1) is the demiurgus of platonizing Christians.

Democ'ritos (in Latin *Democritus*), the laughing or scoffing philosopher, the Friar Bacon of his age. To "dine with Democ'-

ritos" is to go without dinner, the same as "dining with Duke Humphrey," or "dining with the cross-legged knights."

People think that we [*authors*] often dine with Democritos, but there they are mistaken. There is not one of the fraternity who is not welcome to some good table.—Lesage, *Gil Blas*, xii. 7 (1735).

Democritus Junior, Robert Burton, author of *The Anatomy of Melancholy* (1576–1640).

Demod'ocos (in Latin *Demodocus*), bard of Alcin'ous (4 *syl.*) king of the Phæa'cians.

> Such as the wise Demodicos once told
> In solemn songs at King Alcinous' feast,
> While sad Ulysses' soul and all the rest
> Are held, with his melodious harmony,
> In willing chains and sweet captivity.
> Milton, *Vacation Exercise* (1627).

Dem'ogor'gon, tyrant of the elves and fays, whose very name inspired terror; hence Milton speaks of "the dreaded name of Demogorgon" (*Paradise Lost*, ii. 965). Spenser says he "dwells in the deep abyss where the three fatal sisters dwell" (*Faëry Queen*, iv. 2); but Ariosto says he inhabited a splendid palace on the Himalaya Mountains. Demogorgon is mentioned by Statius in the *Thebaid*, iv. 516.

He's the first-begotten of Beëlzebub, with a face as terrible as Demogorgon.—Dryden, *The Spanish Fryar*, v. 2 (1680).

Demon. Increase Mather tells a long and circumstantial story of *The Demon at William Morse His House*, time of visitation being 1679. "The true story of these strange disturbances is as yet not certainly known," he says. "Some (as has been hinted), did suspect Morse's wife to be guilty of witchcraft."—Increase Mather, *An Essay for the Recording of Illustrious Providences* (1681).

Demoph'oôn (4 *syl.*) was brought up by Demêter, who anointed him with ambrosia and plunged him every night into the fire. One day, his mother, out of curiosity, watched the proceeding, and was horror-struck; whereupon Demêter told her that her foolish curiosity had robbed her son of immortal youth.

⁂ This story is also told of Isis.—Plutarch, *De Isid. et Osirid.*, xvi. 357.

⁂ A similar story is told of Achillês. His mother Thet'is was taking similar precautions to render him immortal, when his father Pe'leus (2 *syl.*) interfered.—Apollonius Rhodius, *Argonautic Exp.*, iv. 866.

Demos'thenes of the Pulpit. Dr. Thomas Rennell, dean of Westminster, was so called by William Pitt (1753–1840).

Dendin (*Peter*), an old man, who had settled more disputes than all the magistrates of Poitiers, though he was no judge. His plan was to wait till the litigants were thoroughly sick of their contention, and longed to end their disputes; then he would interpose, and his judgment could not fail to be acceptable.

Tenot Dendin, son of the above, but, unlike the father, he always tried to crush quarrels in the bud; consequently, he never succeeded in settling a single dispute submitted to his judgment.—Rabelais, *Pantagruel*, iii. 41 (1545).

(Racine has introduced the same name into his comedy called *Les Plaideurs* (1669), and Lafontaine in his *Fables* 1668).

Dennet (*Father*), an old peasant at the Lists of St. George.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Dennis the hangman, one of the ring-

Madame Derblay Stops the Duel

Emile Bayard, Artist

*

MME. DERBLAY (Claire), knowing that her husband and her former betrothed, the Duc de Bligny, are to fight a duel, conceals herself in the small summer-house overlooking the field of battle.

" 'Are you ready, gentlemen?' asked La Brède in a firm voice.

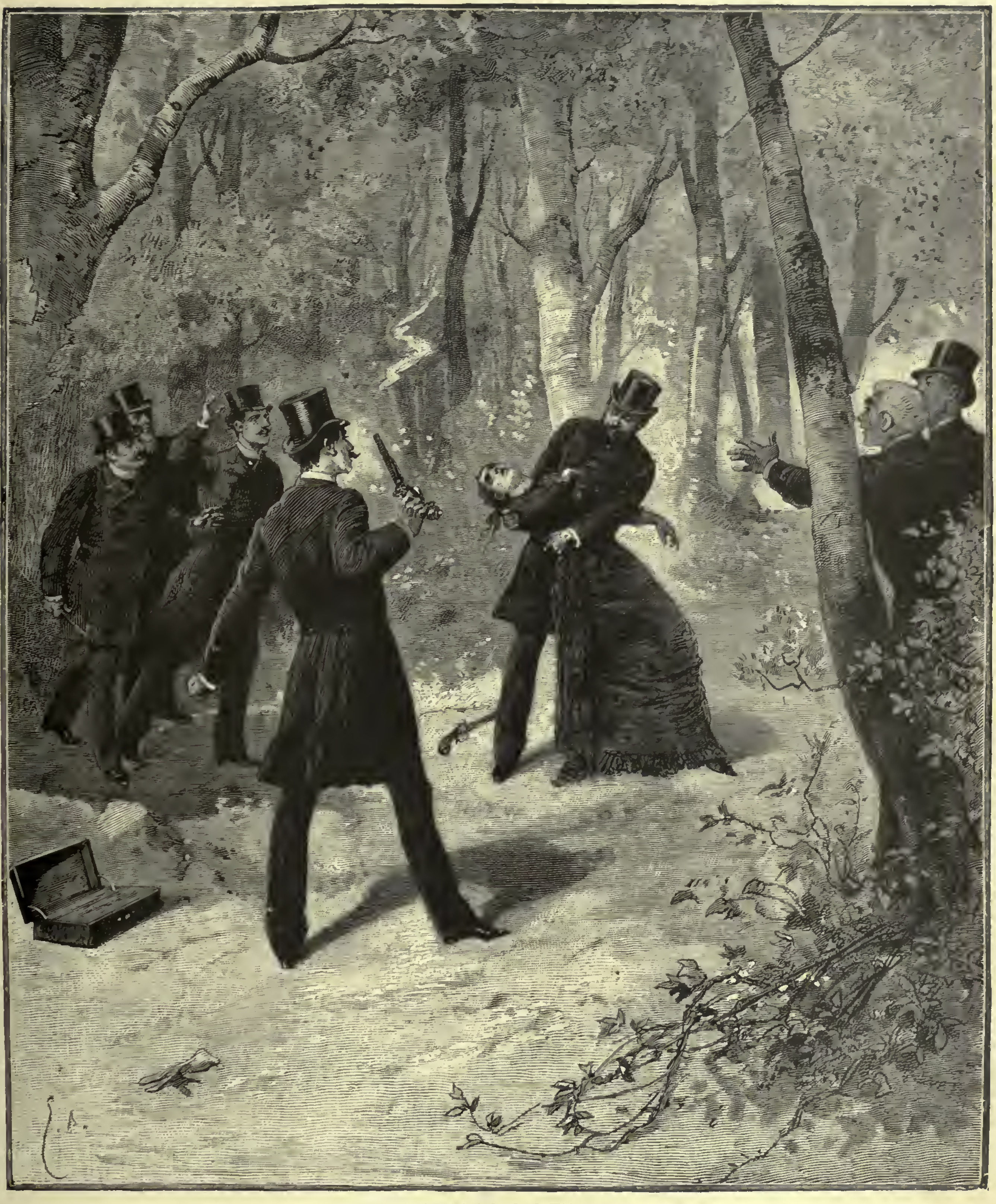
" 'Yes,' replied the Duc and Philippe, simultaneously. La Brède at once resumed, counting slowly:

" 'One——two——three——four!'

"Claire saw the two pistols lowered threateningly. At this supreme moment she lost all self-control. An irresistible impulse urged her forward, and with a shriek she bounded down the steps, and, eager to save Philippe, clapped her hand upon the muzzle of Bligny's pistol. A loud report was heard, and Claire turned as pale as death itself. Excitedly waving her gashed and bleeding hand, she shook it in Bligny's face, covering him with blood. Then heaving a deep sigh, she tottered and fainted away.

"There was a moment of indescribable confusion. The Duc had retreated, horror-stricken, when he felt this warm rain of blood upon his face. Philippe had darted forward, caught hold of Claire and taken her in his arms."

Georges Ohnet's "The Ironmaster."



MADAME DERBLAY STOPS THE DUEL.

leaders of the "No Popery Riots;" the other two were Hugh, servant of the Maypole inn, and the half-witted Barnaby Rudge. Dennis was cheerful enough when he "turned off" others, but when he himself ascended the gibbet he showed a most grovelling and craven spirit.—C. Dickens, *Barnaby Rudge* (1841).

Dennis (*John*), "the best abused man in English literature." Swift lampooned him; Pope assailed him in the *Essay on Criticism;* and finally he was "damned to everlasting fame" in the *Dunciad.* He is called "Zo'ilus" (1657–1733).

Dennison (*Jenny*), attendant on Miss Edith Bellenden. She marries Cuddie Headrigg.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Dermer (*Mr.*), a little bachelor lawyer, whose face has "a pinched, wistful look" under the curls of his brown wig. He lives in a dreary house, with a testy housekeeper, and a timid little nephew-ward, and spends many of his lonely hours in trying to decide if he loves Miss Deborah Woodhouse the utilitarian, or æsthetic Miss Ruth. On his death-bed, he gives an old daguerreotype of himself to Miss Ruth.

> "Not that I have—have changed my mind, but it is not improper, I am sure that Miss Deborah's sister should give me—if she will be so good—her hand, that I may say "good-bye"—Margaret Deland, *John Ward, Preacher* (1888).

D'Éon de Beaumont (*Le Chevalier*), a person notorious for the ambiguity of his sex; said to be the son of an advocate. His face was pretty, without beard, moustache, or whiskers. Louis XV. sent him as a woman to Russia on a secret mission, and he presented himself to the czarina as a woman (1756). In the Seven Years' War he was appointed captain of dragoons. In 1777 he assumed the dress of a woman again, which he maintained till death (1728–1810).

Derby (*Earl of*), third son of the Earl of Lancaster, and near kinsman of Edward III. His name was Henry Plantagenet, and he died 1362. Henry Plantagenet, earl of Derby, was sent to protect Guienne, and was noted for his humanity no less than for his bravery. He defeated the Comte de l'Isle at Bergerac, reduced Perigord, took the castle of Auberoche, in Gascony, overthrew 10,000 French with only 1000, taking prisoners nine earls and nearly all the barons, knights, and squires (1345). Next year he took the fortresses of Monsegur, Montpezat, Villefranche, Miraumont, Tonneins, Damazin, Aiguillon, and Reole.

> That most deserving Earl of Derby, we prefer
> Henry's third valiant son, the Earl of Lancaster,
> That only Mars of men.
>
> Dayton, *Polyolbion*, xviii. (1613).

Derby (*Countess of*), Charlotte de la Tremouille, Countess of Derby and Queen of Man.

Philip (*earl of Derby*), King of Man, son of the countess.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Daniel Deronda, pure young fellow whose influence for good over men and women is marvellous, and explicable only upon the principle that virtue is mightier than vice. "You could not have seen his face thoroughly meeting yours without believing that human creatures had done nobly in times past and might do more nobly in time to come."—George Eliot. *Daniel Deronda.*

Der'rick, hangman in the first half of the seventeenth century. The crane for hoisting goods is called a derrick, from this hangman.

Derrick (*Faith*). The rural heroine of Susan Warner's novel *Say and Seal* (1860).

Derrick (*Tom*), quarter-master of the pirate's vessel.—Sir W. Scott, *The Pirate* (time, William III.).

Derry Down Triangle (*The*), Lord Castlereagh; afterwards marquis of Londonderry; so called by William Hone. The first word is a pun on the title, the second refers to his lordship's oratory, a triangle being the most feeble, monotonous, and unmusical of all musical instruments. Tom Moore compares the oratory of Lord Castlereagh to "water spouting from a pump."

> *Q.* Why is a pump like viscount Castlereigh?
> *A.* Because it is a slender thing of wood,
> That up and down its awkward arm doth sway,
> And coolly spout, and spout, and spout away,
> In one weak, washy, everlasting flood.
> T. Moore.

Dervish ("*a poor man*"), a sort of religious friar or mendicant among the Mohammedans.

Desborough (*Colonel*), one of the parliamentary commissioners.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Desdemo'na, daughter of Brabantio, a Venetian senator, in love with Othello the Moor (general of the Venetian army). The Moor loves her intensely, and marries her; but Iago, by artful villainy, induces him to believe that she loves Cassio too well. After a violent conflict between love and jealousy, Othello smothers her with a bolster, and then stabs himself.—Shakespeare, *Othello* (1611.)

> The soft simplicity of Desdemona, confident of merit and conscious of innocence, her artless perseverance in her suit, and her slowness to suspect that she can be suspected, are proofs of Shakespeare's skill in human nature.—Dr. Johnson.

Desert Fairy (*The*). This fairy was guarded by two lions, that could be pacified only by a cake made of millet, sugar-candy, and crocodiles' eggs. The Desert Fairy said to Allfair, "I swear by my coif you shall marry the Yellow Dwarf, or I will burn my crutch."—Comtesse D'Aunoy, *Fairy Tales* ("The Yellow Dwarf," 1682).

Deserted Daughter (*The*), a comedy by Holcroft. Joanna was the daughter of Mordent, but her mother died, and Mordent married Lady Anne. In order to do so he ignored his daughter and had her brought up by strangers, intending to apprentice her to some trade. Item, a money-lender, acting on the advice of Mordent, lodges the girl with Mrs. Enfield, a crimp, where Lennox is introduced to her, and obtains Mordent's consent to run away with her. In the interim Cheveril sees her, falls in love with her, and determines to marry her. Mordent repents, takes the girl home, acknowledges her to be his daughter, and she becomes the wife of the gallant young Cheveril (1784).

⁂ This comedy has been recast, and called *The Steward.*

Deserter (*The*), a musical drama by Dibdin (1770). Henry, a soldier, is engaged to Louisa, but during his absence some rumors of gallantry to his disadvantage reach the village, and to test his love, Louisa in pretence goes with Simkin as if to be married. Henry sees the procession, is told it is Louisa's wedding day, and in a fit of desperation gives himself up as a deserter, and is condemned to death. Lousia goes to the king, explains the whole affair, and returns with his pardon as the muffled drums begin to beat.

Desmas. The repentant thief is so called in *The Story of Joseph of Arimathea*; but Dismas in the apocryphal *Gospel of Nicodemus*. Longfellow, in *The Golden Legend*, calls him Dumachus. The impenitent thief is called Gestas, but Longfellow calls him Titus.

Imparibus meritis pendent tria corpora ramis:
Dismas et Gesmas, media est Divina Potestas;
Alta petit Dismas, infelix infima Gesmas;
Nos et res nostras conservet Summa Potestas.

Of differing merits from three trees incline
Dismas and Gesmas and the Power Divine;
Dismas repents, Gesmas no pardon craves,
The power Divine by death the sinner saves.

Desmonds of Kilmallock (Limerick). The legend is that the last powerful head of this family, who perished in the reign of Queen Elizabeth, still keeps his state under the waters of Lough Gur, that every seventh year he re-appears fully armed, rides round the lake early in the morning, and will ultimately return in the flesh to claim his own again. (See BARBAROSSA.) —Sir W. Scott, *Fortunes of Nigel.*

Despair (*Giant*), lived in Doubting Castle. He took Christian and Hopeful captive for sleeping on his grounds, and locked them in a dark dungeon from Wednesday to Saturday, without "one bit of bread, or drop of drink, or ray of light." By the advice of his wife, Diffidence, the giant beat them soundly "with a crab-tree cudgel." On Saturday night Christian remembered he had a key in his bosom, called "Promise," which would open any lock in Doubting Castle. So he opened the dungeon door, and they both made their escape with speed.—John Bunyan, *Pilgrim's Progress*, i. (1678).

Deuce is in Him (*The*) a farce by George Colman, senior. The person referred to is Colonel Tember, under which name the plot of the farce is given (1762).

Deuga'la, says Ossian, "was covered with the light of beauty, but her heart was the house of pride."

Deve'ta, plu. DEVETAS, inferior or secondary deities in Hindû mythology.

Devil (*The*). Olivier le Daim, the tool of Louis XI., and once the king's barber, was called *Le Diable*, because he was as much feared, was as fond of making mischief, and was far more disliked than the prince of evil. Olivier was executed in 1484.

Devil (*The French*), Jean Bart, an intrepid French sailor, born at Dunkirk (1650–1702).

Devil (*The White*). George Castriot, surnamed "Scanderbeg," was called by the Turks "The White Devil of Wallachia" (1404-1467).

Devil (*The Printer's*). Aldus Manutius, a printer in Venice to the holy Church and the doge, employed a negro boy to help him in his office. This little black boy was believed to be an imp of Satan, and went by the name of the "printer's devil." In order to protect him from persecution, and confute a foolish superstition, Manutius made a public exhibition of the boy, and announced that "any one who doubted him to be flesh and blood might come forward and pinch him."

Devil (*Robert the*), of Normandy; so called because his father was said to have been an incubus or fiend in the disguise of a knight (1028–1035).

⁂ Robert Francois Damiens is also called *Robert le Diable*, for his attempt to assassinate Louis XV. (1714–1757).

Devil (*Son of the*), Ezzeli'no, chief of the Gibelins, governor of Vicenza. He was so called for his infamous cruelties (1215–1259).

Devil Dick, Richard Porson, the critic, (1759–1808).

Devil on Two Sticks, (*The*), that is *Le Diable · Boiteux*, by Lesage (1707). The plot of this humorous satirical tale is borrowed from the Spanish, *El Diabolo Cojuelo*, by Gueva'ra (1635). Asmode'us (*le diable boiteux*) perches Don Cle'ofas on the steeple of St. Salva'dor, and stretching out his hand, the roofs of all the houses open, and expose to him what is being done privately in every dwelling.

Devil on Two Sticks (*The*), a farce by S. Foote; a satire on the medical profession.

Devil to Pay, (*The*), a farce by C. Coffey. Sir John Loverule has a termagant wife, and Zackel Jobson, a patient grissel. Two spirits named Nadir and Ab'ishog transform these two wives for a time, so that the termagant is given to Jobson, and the patient wife to Sir John. When my lady tries her tricks on Jobson, he takes his strap to her and soon reduces her to obedience. After she is well reformed, the two are restored to their original husbands, and the shrew becomes an obedient, modest wife (died, 1745).

Devil's Age (*The*). A wealthy man once promised to give a poor gentleman and his wife a large sum of money if at a given time they could tell him the devil's age. When the time came, the gentleman at his wife's suggestion, plunged first into a barrel of honey and then into a barrel of feathers, and walked on all fours. Presently up came his Satanic majesty, and said, "*X and x* years have I lived," naming the exact number, "yet never saw I an animal like this." The gentlemen had heard enough, and was able to answer the question without difficulty.—Rev. W. Webster, *Basque Legends*, 58 (1877).

Devil's Chalice (*The*). A wealthy man gave a poor farmer a large sum of money on this condition: at the end of a twelvemonth he was either to say "of what the devil made his chalice," or else give his head to the devil. The poor farmer as the time came round, hid himself in the cross-roads, and presently the witches assembled from all sides. Said one witch to another, "You know that Farmer So-and-so has sold his head to the devil, for he will never know of what the devil makes his chalice. In fact I don't know myself." "Don't you?" said the other; "why, of the parings of finger-nails trimmed on Sundays."—The farmer was overjoyed, and when the time came round was quite ready with his answer.—Rev. W. Webster, *Basque Legends*, 71 (1877).

Devil's Dyke, Brighton (*The*). One day, as St. Cuthman was walking over the South Downs, and thinking to himself how completely he had rescued the whole country from paganism, he was accosted by his sable majesty in person. "Ha, ha!" said the prince of darkness; "so you think by these churches and convents to put me and mine to your ban, do you? Poor fool! why, this very night will I swamp the whole land with the sea." "Forewarned is forearmed," thought St. Cuthman, and hies him to sister Celia, superior of a convent which then stood on the spot of the present Dyke House. "Sister," said the saint, "I love you well. This night, for the grace of God, keep lights burning at the convent windows from midnight to day-break, and let masses be said by the holy sisterhood." At sundown came the devil with pickaxe and spade, mattock and shovel, and set to work in right good earnest to dig a dyke which should let the waters of the seas into the downs. "Fire and brim-stone!"—he exclaimed, as a sound of voices rose and fell in sacred song—"Fire and brimstone! What's the matter with me?" Shoulders, feet, wrists, loins, all seemed paralyzed. Down went mattock and spade, pickaxe and shovel, and just at that moment the lights at the convent windows burst forth, and the cock, mistaking the blaze for daybreak, began to crow most lustily. Off flew the devil, and never again returned to complete his work. The small digging he effected still remains in witness of the truth of this legend of the "Devil's Dyke."

Devil's Parliament (*The*), the parliament assembled by Henry VI. at Conventry, 1459. So called because it passed attainders on the duke of York and his chief supporters.

Devil Sacrament. This blasphemous rite whereby those who would practice witchcraft were initiated into the diabolical mysteries is described by Deodat Lawson in 1704.

> "At their cursed supper they were said to have red bread and red drink, and when they pressed an afflicted person to eat and drink thereof she turned away her head and spit at it, and said, "I will not eat, I will not drink. It is blood."... Thus horribly doth Satan endeavor to have his kingdom and administrations to resemble those of our Lord Jesus Christ."—Deodat Lawson, *Christ's Fidelity the only Shield against Satan's Malignity* (1704).

Devonshire, according to historic fable, is a corruption of "Debon's-share." This Debon was one of the companions of Brute, the descendent of Æne'as. He chased the giant Coulin till he came to a pit eight leagues across. Trying to leap this chasm, the giant fell backwards and lost his life.

> ... that ample pit, yet far renowned
> For the great leap which Debon did compel
> Coulin to make, being eight lugs of ground,
> Into the which retourning back he fell ...
> And Debon's share was that is Devonshire.
> Spenser, *Faery Queen*, ii. 10 (1590).

De'vorgoil (*Lady Jane*), a friend of the Hazlewood family.—Sir W. Scott, *Guy Mannering* (time, George II.).

Dewlap (*Dick*), an anecdote teller, whose success depended more upon his physiognomy than his wit. His chin and his paunch were his most telling points.

> I found that the merit of his wit was founded upon the shaking of a fat paunch, and the tossing up of a pair of rosy jowls.—Richard Steele.

Dexter, (*Gregory*), the typical Successful Man who is first suitor, then the generous friend of Anne Douglas, in Constance Fennimore Woolson's *Anne.*

> "A little indifference to outside opinion would have made him a contented, as he was a successful man. But there was a surface of personal vanity over his better qualities which led him to desire a tribute of universal liking." (1882).

Dhu (*Evan*), of Lochiel, a Highland chief in the army of Montrose.

Mhich-Connel Dhu, or M'Ilduy, a Highland chief in the army of Montrose.—

Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Dhul'dul, the famous horse of Ali, son-in-law of Mahomet.

Dhu'l Karnein ("*the two-horned*,") a true believer according to the Mohammedan notion, who built the wall to prevent the incursions of Gog and Magog.—*Al Korân*, xviii.

Commentators say the wall was built in this manner: The workman dug till they found water; and having laid the foundation of stone and melted brass, they built the superstructure of large pieces of iron, between which they packed wood and coal, till the whole equalled the height of the mountains [*of Armenia*]. Then setting fire to the combustibles, and by the use of bellows, they made the iron red hot, and poured molten brass over to fill up the interstices.—Al Beidâwi.

Dhu'lnun, the surname of Jonah; so called because he was *swallowed by a fish.*

Remember Dhu'lnun, when he departed in wrath, and thought that we could not exercise our power over him.—*Al Korân*, xxi.

Diafoirus (*Thomas*), son of Dr. Diafoirus. He is a young medical milksop, to whom Argan has promised his daughter Angelique in marriage. Diafoirus pays his compliments in cut-and-dried speeches, and on one occasion, being interrupted in his remarks, says, "Madame, vous m'avez interrompu dans le milieu de ma période, et cela m'a troublé la mémoire." His father says, "Thomas, reservez cela pour une autre fois." Angelique loves Cléante (2 *syl.*), and Thomas Diafoirus goes to the wall.

Il n'a jamais eu l'imagination bien vive, ni ce feu d'esprit qu'on remarque dans quelques uns, ... Lorsqu'il était petit, il n'a jamais été ce qu'on appelle mièvre et éveille; on le voyait toujours doux, paisible, et taciturne, ne disant jamais mot, et ne jouant jamais à tous ces petits jeux que l'on nomme enfantins.—Molière, *Le Malade Imaginaire*, ii. 6 (1673).

Di'amond, one of three brothers, sons of the fairy Agapê. Though very strong, he was slain in single fight by Cambalo. His brothers were Pri'amond and Tri'amond.—Spenser, *Faëry Queen*, iv. (1596).

Diamond Jousts, nine jousts instituted by Arthur, and so called because a diamond was the prize. These nine diamonds were all won by Sir Launcelot, who presented them to the queen, but Guinevere, in a tiff, flung them into the river which ran by the palace.—Tennyson, *Idylls of the King* ("Elaine").

Diamond Sword, a magic sword given by the god Syren to the king of the Gold Mines.

She gave him a sword made of one entire diamond, that gave as great lustre as the sun.—Comtesse D'Aunoy, *Fairy Tales* ("The Yellow Dwarf," 1682).

Diana, the heroine and title, a pastoral of Montemayor, imitated from the *Daphnis* and *Chloe* of Longos (fourteenth century).

Dian'a, daughter of the widow of Florence with whom Hel'ena lodged on her way to the shrine of St. Jacques le Grand. Count Bertram wantonly loved Diana, but the modest girl made this attachment the means of bringing about a reconciliation between Bertram and his wife Helena. —Shakespeare, *All's Well that Ends Well* (1598).

Dian'a de Lascours, daughter of Ralph and Louise de Lascours, and sister of Martha, *alias* Ogari'la. Diana was betrothed to Horace de Brienne, whom she resigns to Martha.—E. Stirling, *The Orphan of the Frozen Sea* (1856).

Dian'a the Inexorable. (1) She slew Orion with one of her arrows, for daring to make love to her. (2) She changed Actæon into a stag and set her own dogs on him to worry him to death, because he chanced to look upon her while bathing. (3) She shot with her arrows the six sons and six daughters of Niobé, because the fond mother said she was happier than Latōna, who had only two children.

> Dianæ non movenda numina.
> Horace, *Epode*, xvii.

Diana the Second of Salmantin, a pastoral romance by Gil Polo.

> "We will preserve that book," said the curé, "as carefully as if Apollo himself had been its author."—Cervantes, *Don Quixote*, I. i. 6 (1605).

Diana (*the Temple of*), at Ephesus, one of the Seven Wonders of antiquity, was set on fire by Herostratos to immortalize his name.

Diana of the Stage, Mrs. Anne Bracegirdle (1663–1748).

Dian'a's Foresters, "minions of the moon," "Diana's knights," etc., highwaymen.

> Marry, then, sweet wag, when thou art king, let not us that are "squires of the night's body" be called *thieves* . . . let us be "Diana's foresters," "Gentlemen of the shade," "minions of the moon."—Shakespeare, 1 *Henry IV.* act i. sc. 2 (1597).

Diano'ra, wife of Gilberto of Friu'li, but amorously loved by Ansaldo. In order to rid herself of his importunities, she vowed never to yield to his suit till he could "make her garden at midwinter as gay with flowers as it was in summer" (meaning *never*). Ansaldo, by the aid of a magician, accomplished the appointed task; but when the lady told him that her husband insisted on her keeping her promise, Ansaldo, not to be outdone in generosity, declined to take advantage of his claim, and from that day forth was the firm and honorable friend of Gilberto.—Bocaccio, *Decameron*, x. 5.

The *Franklin's Tale* of Chaucer is substantially the same story. (See DORIGEN).

Diarmaid, noted for his "beauty spot," which he covered up with his cap; for if any woman chanced to see it, she would instantly fall in love with him.—Campbell, *Tales of the West Highlands* ("Diarmaid and Grainne").

Diav'olo (*Fra*), Michele Pezza, Insurgent of Calabria (1760–1806).—Auber, *Fra Diavolo* (libretto by Scribe, 1836).

Dibble (*Davie*), gardener at Monkbarns. —Sir W. Scott, *Antiquary* (time, George III.).

Dibu'tades (4 *syl.*), a potter of Sicyon, whose daughter traced on the wall her lover's shadow, cast there by the light of a lamp. This, it is said, is the origin of portrait painting. The father applied the same process to his pottery, and this, it is said, is the origin of sculpture in relief.

> Will the arts ever have a lovelier origin than that fair daughter of Dibutades tracing the beloved shadow on the wall!—Ouida, *Ariadnê*, i. 6.

Dicæ'a, daughter of Jove, the "accusing angel" of classic mythology.

> Forth stepped the just Dicæa, full of rage.
> Phineas Fletcher, *The Purple Island*, vi. (1633).

Diccon the Bedlamite, a half-mad mendicant, both knave and thief. A specimen of the metre will be seen by part of Diccon's speech:

Many a myle have I walked, divers and sundry waies,
And many a good man's house have I bin at in my dais;
Many a gossip's cup in my tyme have I tasted,
And many a broche and spyt have I both turned and basted . . .
When I saw it booted nit, out at doores I hyed mee,
And caught a slyp of bacon when I saw none spyd mee
Which I intend not far hence, unless my purpose fayle,
Shall serve for a shooing horne to draw on two pots of ale.
Gammer Gurton's Needle (1575).

Dicil'la, one of Logistilla's handmaids, noted for her chastity.—Ariosto, *Orlanda Furioso* (1516).

Dick, ostler at the Seven Stars inn, York.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Dick, called "The Devil's Dick of Hellgarth;" a falconer and follower of the earl of Douglas.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Dick (*Mr.*), an amiable, half-witted man, devoted to David's "aunt," Miss Betsey Trotwood, who thinks him a prodigious genius. Mr. Dick is especially mad on the subject of Charles I.—C. Dickens, *David Copperfield* (1849).

Dick Amlet, the son of Mrs. Amlet, a rich, vulgar tradeswoman. Dick assumes the airs of a fine gentleman, and calls himself Colonel Shapely, in which character he gets introduced to Corinna, the daughter of Gripe, a rich scrivener. Just as he is about to elope, his mother makes her appearance, and the deceit is laid bare; but Mrs. Amlet promises to give her son £10,000, and so the wedding is adjusted. Dick is a regular scamp, and wholly without principle; but being a dashing young blade, with a handsome person, he is admired by the ladies.—Sir John Vanbrugh, *The Confederacy* (1695).

Dick Shakebag, a highwayman in the gang of Captain Colepepper (the Alsatian bully).—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Dickson (*Thomas*), farmer at Douglasdale.

Charles Dickson, son of the above, killed in the church.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Dicta'tor of Letters, Francois Marie Arouet de Voltaire, called the "Great Pan" (1694–1778).

Dictionary (*A Living*). Wilhelm Leibnitz (1646–1716) was so called by George I.

⁂ Longīnus was called "The Living Cyclopædia" (213–273).

⁂ Daniel Huet, chief editor of the *Delphine Classics*, was called a *Porcus Literarum* for his unlimited knowledge (1630–1721).

Diddler (*Jeremy*), an artful swindler; a clever, seedy vagabond, who borrows money or obtains credit by his songs, witticisms, or other expedients.—Kenny, *Raising the Wind.*

Diderick, the German form of Theŏdorick, king of the Goths. As Arthur is the centre of British romance, and Charlemagne of French romance, so Diderick is the central figure of the German minnesingers.

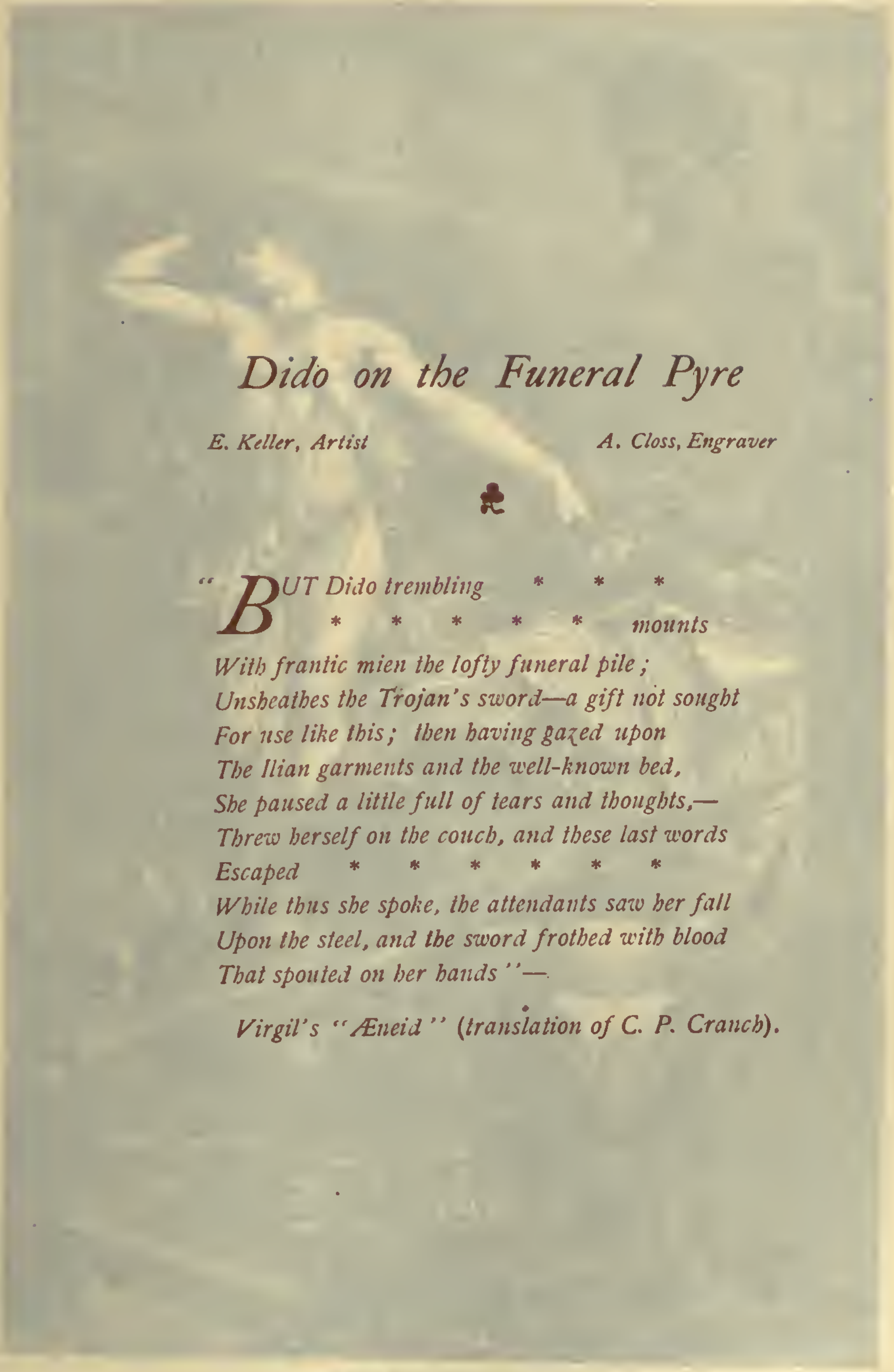
Dido on the Funeral Pyre

E. Keller, Artist *A. Closs, Engraver*

◆

*"BUT Dido trembling * * **
** * * * * mounts*
With frantic mien the lofty funeral pile;
Unsheathes the Trojan's sword—a gift not sought
For use like this; then having gazed upon
The Ilian garments and the well-known bed,
She paused a little full of tears and thoughts,—
Threw herself on the couch, and these last words
*Escaped * * * * * **
While thus she spoke, the attendants saw her fall
Upon the steel, and the sword frothed with blood
That spouted on her hands"—

Virgil's "Æneid" (translation of C. P. Cranch).



DIDO ON THE FUNERAL PYRE.

DIDO ON THE FUNERAL PYRE.

Didier (*Henri*), the lover of Julie Lesurques (2 *syl.*); a gentleman in feeling and conduct, who remains loyal to his *fiancée* through all her troubles.—Ed. Stirling, *The Courier of Lyons* (1852).

Dido, *daughter of Belus, king of Tyre.* She bought "as much land in Africa as a bull's hide could cover," shred the hide into strings, and enclosed a large tract. Æneas was wrecked upon her coast, and a love affair ensued. He deserted her, and she killed herself after watching his ship until it was out of sight.

Die'go, the sexton to Lopez the "Spanish curate."—Beaumont and Fletcher, *The Spanish Curate* (1622).

Die'go (*Don*), a man of 60, who saw a country maiden named Leonora, whom he liked, and intended to marry if her temper was as amiable as her face was pretty. He obtained leave of her parents to bring her home and place her under a duenna for three months, and then either return her to them spotless, or to make her his wife. At the expiration of the time, he went to settle the marriage contract; and, to make all things sure, locked up the house, giving the keys to Ursula, but to the outer door he attached a huge padlock, and put the key in his pocket. Leander, being in love with Leonora, laughed at locksmiths and duennas, and Diego (2 *syl.*), found them about to elope. Being a wise man, he not only consented to their union, but gave Leonora a handsome marriage portion.—I. Bickerstaff, *The Padlock.*

Dies Iræ. The name generally given from the opening words to a mediæval hymn on the Last Judgment. The author is unknown, but the hymn is now generally ascribed to a monk of the Abruzzi, in Naples, Thomas de Celano, who died about 1255.

> Dies iræ, dies illa
> Solvet sæclum in favilla
> Teste David cum Sibylla.
>
> That Day of Wrath, that dreadful day
> When Heaven and Earth shall pass away,
> So David and the Sibyl say.

Diet of Performers.

BRAHAM sang on *bottled porter.*

CATLEY (*Miss*) took *linseed tea and madeira.*

COOKE (*G. F.*) drank everything.

HENDERSON, *gum arabic and sherry.*

INCLEDON sang on *madeira.*

JORDAN (*Mrs.*) drank *calves'-foot jelly and sherry.*

KEAN (*C.*) took *beef-tea* for breakfast, and preferred a *rump-steak* for dinner.

KEAN (*Edm.*) EMERY and REEVE drank *cold brandy-and-water.*

KEMBLE (*John*) took *opium.*

LEWIS, *mulled wine* and *oysters.*

MACREADY used to eat the *lean of mutton-chops* when he acted, and subsequently lived almost wholly on a vegetable diet.

OXBERRY drank *tea.*

RUSSELL (*Henry*) took a *boiled egg.*

SMITH (*W.*) drank *coffee.*

WOOD (*Mrs.*) sang on *draught porter.*

WRENCH and HARLEY took *no* refreshment during a performance.—W. C. Russell, *Representative Actors.* 272.

Die'trich (2 *syl.*). So Theod'oric *The Great* is called by the German minnesingers. In the terrible broil stirred up by Queen Kriemhild in the banquet hall of Etzel, Dietrich interfered, and succeeded in capturing Hagan and the Burgundian King Gunther. These he handed over to the queen, praying her to set them free; but she cut off both their heads with her own hands.—*The Niebelungen Lied* (thirteenth century.)

Dietrich (*John*), a laborer's son of Pomerania. He spent twelve years under ground, where he met Elizabeth Krabbin, daughter of the minister of his own village, Rambin. One day, walking together, they heard a cock crow, and an irresistible desire came over both of them to visit the upper earth. John so frightened the elves by a toad, that they yielded to his wish, and gave him hoards of wealth, with part of which he bought half the island of Rügen. He married Elizabeth, and became founder of a very powerful family.—Keightley, *Fairy Mythology*. (See TANHAUSER.)

Dietz (*Bernard*). Broad-shouldered giant who wears an air of deep and gentle repose, and comes like a benediction from heaven to the sick room of Count Hugo in Blanche Willis Howard's novel *The Open Door*. He is a stone-mason who says with a genial laugh,

> "I hope if I'm lucky enough to get into the New Jerusalem they talk about, there'll still be a little building going on, for I shouldn't feel at home without a block of stone to clip."

His grand simplicity and strong common sense medicine the morbid soul of the more nobly-born man. His argument against the suicide Hugo contemplates as an open door out of the world, surprises the listener profoundly.

> "You see, you can never destroy anything. You can only *seem* to. The life in us—it doesn't ask us if we want to be born,—it doesn't ask us if we want to die. It is beyond us, and I don't believe it *can* be destroyed" (1889).

Dieu et Mon Droit, the parole of Richard I. at the battle of Gisors (1198).

Diggery, one of the house-servants at Strawberry Hall. Being stage-struck, he inoculates his fellow-servants (Cymon and Wat) with the same taste. In the same house is an heiress named Kitty Sprightly (a ward of Sir Gilbert Pumpkin), also stage-struck. Diggery's favorite character is "Alexander the Great," the son of "Almon." One day, playing *Romeo and Juliet*, he turns the oven into the balcony, but, being rung for, the girl acting "Juliet" is nearly roasted alive. (See DIGGORY.)—J. Jackman, *All the World's a Stage*.

Digges (*Miss Maria*), a friend of Lady Penfeather; a visitor at the Spa.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Diggon [Davie], a shepherd in the *Shepheardе's Calendar*, by Spenser He tells Hobbinol that he drove his sheep into foreign lands, hoping to find better pasture; but he was amazed at the luxury and profligacy of the shepherds whom he saw there, and the wretched condition of the flocks. He refers to the Roman Catholic clergy, and their abandoned mode of life. Diggon also tells Hobbinol a long story about Roffynn (*the bishop of Rochester*) and his watchful dog Lauder catching a wolf in sheep's clothing in the fold.—*Ecl.* ix. (September, 1572 or 1578).

Diggory, a barn laborer, employed on state occasions for butler and footman by Mr. and Mrs. Hardcastle. He is both awkward and familiar, laughs at his master's jokes and talks to his master's guests while serving. (See DIGGERY.)—Goldsmith, *She Stoops to Conquer*. (1773).

Diggory (*Father*), one of the monks of St Botolph's Priory.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Dimanche, (*Mons.*), a dun. Mons. Dimanche, a tradesman, applies to Don Juan for money. Don Juan treats him with all imaginable courtesy, but every time he attempts to revert to business interrupts him with some such question as, *Comment se porte Madame Dimanche?* or *Et votre petite fille Claudine comment se porte-t-ell?* or *Le petit Colin, fait-il toujours bien du bruit avec son tambour?* or *Ét votre petit chien Brusquet, gronde-t-il toujours aussi fort . . .?* and, after a time, he says he is very sorry, but he must say good-bye for the present, and he leaves Mons. without his once stating the object of his call. (See SHUFFLETON.) Molière, *Don Juan* (1665).

Dimmesdale (*Arthur*). Master Prynne, an English physician living in Amsterdam, having determined to join the Massachusetts Colony, sent his young wife Hester before him to await his coming. He was detained two years, and on reaching Boston, the first sight that met his eyes was his wife standing in the pillory with a young babe in her arms and with the letter A, the mark of her shame, embroidered in scarlet on her breast. A young clergyman, the Reverend Arthur Dimmesdale, regarded by all the people as a saint, too good for earth, was earnestly exhorting her to declare the name of the child's father, but she steadfastly refused, and was sent back to prison. Prynne who had heard in Amsterdam rumors of his wife's infidelity, both to discover her betrayer and to hide his own relation to his wife, had taken the name of Roger Chillingworth, and with eyes sharpened by jealousy and wounded pride, soon discovered that his wife's lover was no other than Dimmesdale himself. As a physician and under the guise of friendship he attached himself to the minister, and pursued his ghastly search for the secret cause that was eating away his life. How it all ended is shown in that wonderful book where, as in a Greek drama, the fates of Arthur Dimmesdale, Hester Prynne, Roger Chillingworth, and the love-child, Little Pearl, are traced in lines of fire.—Nathaniel Hawthorne, *The Scarlet Letter.*

Dinant', a gentleman who once loved and still pretends to love Lamīra, the wife of Champernel.—Beaumont and Fletcher, *The Little French Lawyer* (1647).

Dinarza'de (*4 syl.*), sister of Scheherazadê, Sultana of Persia. Dinarzadê was instructed by her sister to wake her every morning an hour before daybreak, and say, "Sister, relate to me one of those delightful stories you know," or "Finish before daybreak the story you began yesterday." The sultan got interested in these tales, and revoked the cruel determination he had made of strangling at daybreak the wife he had married the preceeding night. (See SCHEHERAZADE.)

Dinas Emrys, or "Fort of Ambrose" (*i.e.* Merlin), on the Brith, a part of Snowdon. When Vortigern built this fort, whatever was constructed during the day was swallowed up in the earth during the night. Merlin (then called Ambrose or Embres-Guletic) discovered the cause to be "two serpents at the bottom of a pool below the foundation of the works." These serpents were incessantly struggling with each other; one was white, and the other red. The white serpent at first prevaled, but ultimately the red one chased the other out of the pool. The red serpent, he said, meant the Britons, and the white one the Saxons. At first the Saxons (or *white serpent*) prevailed, but in the end "our people" *the red serpent*) "shall chase the Saxon race beyond the sea."—Nennius, *History of the Britons* (842).

> And from the top of Brith, so high and wondrous steep
> Where Dinas Emris stood, showed where the serpents fought
> The white that tore the red, for whence the prophet taught
> The Britons' sad decay.
> Drayton, *Polyolbion*, x, (1612).

Dine with Duke Humphrey (*To*), to have no dinner to go to. The Duke referred to was the son of Henry IV., murdered at St. Edmundsbury, and buried at St. Alban's. It was generally thought that he was buried in the nave of St. Paul's Cathedral; but the monument supposed to be erected to the duke was in reality that of John Beauchamp. Loungers, who were asked if they were not going home to dinner, and those who tarried in St. Paul's after the general crowd had left, were supposed to be so busy looking for the duke's monument that they disregarded the dinner hour.

Diner-Out of the First Water, the Rev. Sidney Smith; so called by the *Quarterly Review* (1769-1845).

Dingle (*Old Dick of the*), friend of Hobbie Elliott of the Heugh-foot farm.—Sir W. Scott, *The Black Dwarf* (time, Anne).

Dingwall (*Davie*), the attorney at Wolfe's Hope village.—Sir W. Scott, *Bride of Lammermoor* (time William III.).

Dinias and Dercyllis (*The Wanderings, Adventures, and Loves of*), an old Greek novel, the basis of the romance of Antonius Diog'enês in twenty-four books and entitled *Incredible Things beyond Thule* [*Ta HuperThoulen Apista*], a store-house from which subsequent writers have borrowed largely. The work is not extant, but Photius gives an outline of its contents.

Dinmont (*Dandy*, *i. e.* Andrew), an eccentric and humorous store farmer at Charlie's Hope. He is called "The fighting Dinmont of Liddesdale."

Ailie Dinmont, wife of Dandy Dinmont.—Sir. W. Scott, *Guy Mannering* (time George II.).

⁂ This novel has been dramatized by Daniel Terry.

Dinner Bell. Burke was so called from his custom of speaking so long as to interfere with the dinner of the members (1729-1797).

Diocle'tian, the king and father of Erastus, who was placed under the charge of the "seven wise masters" (*Italian version*).

In the *French* version, the father is called "Dolop'athos."—*Sandabar's Parables.*

Diog'enes, Greek cynic, who carried a lantern at noon, to search for an honest man.

Diog'enes (4 *syl.*), the negro slave of the cynic philosopher Michael Agelestês (4 *syl.*).—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Di'omede (3 *syl.*), fed his horses on human flesh, and he was himself eaten by his horse, being thrown to it by Herculês.

Dion (*Lord*), father of Euphra'sia. Euphrasia is in love with Philaster, heir to the crown of Messi'na. Disguised as a page, Euphrasia assumes the name of Bellario and enters the service of Philaster.—Beaumont and Fletcher, *Philaster or Love Lies a-bleeding* (1638).

(There is considerable resemblance between "Euphrasia" and "Viola" in Shakespeare's *Twelfth Night*, 1614).

Dionæ'an Cæsar, Julius Cæsar, who claimed descent from Venus, called Diōnê from her mother. Æneas was son of *Venus* and Anchisês.

> Ecce, Dionæi processit Cæsaris astrum.
> Virgil, *Eclogues*, ix. 47.

Dio'ne (3 *syl.*), mother of Aphrodîtê (*Venus*), Zeus or Jove being the father. Venus herself is sometimes called Diōnê.

> Oh, bear . . . thy treasures to the green recess,
> Where young Dionê strays; with sweetest airs
> Entice her forth to lend her angel form
> For Beauty's honored image.
> Akenside, *Pleasures of Imagination*, i. (1744).

Dionys'ia, wife of Cleon, governor of Tarsus. Periclês prince of Tyre commits to her charge his infant daughter Mari'na, supposed to be motherless. When her foster-child is fourteen years old, Dionysia, out of jealousy, employs a man to murder her, and the people of Tarsus, hearing thereof, set fire to her house, and both Dionysia and Cleon are burnt to death in the flames, —Shakespeare, *Pericles, Prince of Tyre* (1608).

Dionys'ius, tyrant of Syracuse, dethroned Evander, and imprisoned him in a dungeon deep in a huge rock, intending to starve him to death. But Euphrasia, having gained access to him, fed him from her own breast. Timoleon invaded Syracuse, and Dionysius, seeking safety in a tomb, saw there Evander the deposed king, and was about to kill him, when Euphrasia rushed forward, struck the tyrant to the heart, and he fell dead at her feet.—A. Murphy, *The Grecian Daughter* (1772).

⁂ In this tragedy there are several gross historical errors. In act i. the author tells us it was Dionysius the Elder who was dethroned, and went in exile to Corinth; but the elder Dionysius died in Syracuse, at the age of 63, and it was the *younger* Dionysius who was dethroned by Timoleon, and went to Corinth. In act v. he makes Euphrasia kill the tyrant in Syracuse, whereas he was allowed to leave Sicily, and retired to Corinth, where he spent his time in riotous living, etc.

Dionys'ius [THE ELDER] was appointed sole general of the Syracusan army, and then king by the voice of the senate. Damon "the Pythagore'an" opposed the appointment, and even tried to stab "the tyrant," but was arrested and condemned to death. The incidents whereby he was saved are to be found under the article DA'MON (*q.v.*).

Damon and Pythias, a drama by R. Edwards (1571), and another by John Banim, in 1825.

Dionys'ius [THE YOUNGER], being banished from Syracuse, went to Corinth and turned schoolmaster.

> Corinth's pedagogue hath now
> Transferred his byword [*tyrant*] to thy brow.
> Byron, *Ode to Napoleon.*

Dionysius the Areopagite was one of the judges of the Areopagite when St. Paul appeared before this tribunal. Certain writings, fabricated by the neo-platonicians in the fifth century, were falsely ascribed to him. The *Isido'rian Decretals* is a somewhat similar forgery by Mentz, who lived in the ninth century, or three hundred years after Isidore.

> The error of those doctrines so vicious
> Of the old Areopagite Dionysius.
> Longfellow, *The Golden Legend.*

Dioscu'ri (*sons of Zeus*), Castor and Pollux. Generally, but incorrectly, accented on the second syllable.

Dioti'ma, the priestess of Mantineia in Plato's *Symposium*, the teacher of Soc'ratês. Her opinions on life, its nature, origin, end, and aim, form the nucleus of the dialogue. Socratês died of hemlock.

> Beneath an emerald plane
> Sits Diotima, teaching him that died
> Of Hemlock.
> Tennyson, *The Princess*, iii.

Diplomatists (*Prince of*), Charles Maurice Talleyrand de Pèrigord (1754–1838).

Dipsas, a serpent, so called because those bitten by it suffered from intolerable thirst. (Greek, *dipsa*, "thirst.") Milton refers to it in *Paradise Lost*, x. 526 (1665).

Dipsodes (2 *syl.*), the people of Dipsody, ruled over by King Anarchus, and subjugated by Prince Pantag'ruel (bk. ii. 28). Pantagruel afterwards colonized their country with nine thousand million men from Utopia (or to speak more exactly, 9,876,543,210 men), besides women, children, workmen, professors, and peasant-laborers (bk. iii. 1).—Rabelais, *Pantag'ruel* (1545).

Dip'sody, the country of the Dipsodes (2 *syl.*), *q.v.*

Dircæ'an Swan, Pindar; so called from Dircê, a fountain in the neighborhood of Thebes, the poet's birthplace (B.C. 518–442.

Dirlos or **D'Yrlos** (*Count*), a paladin, the embodiment of valor, generosity, and truth. He was sent by Charlemagne to the East, where he conquered Aliar'dê, a Moorish prince. On his return, he found his young wife betrothed to Celi'nos (another of Charlemagne's peers). The matter was put right by the king, who gave a grand feast on the occasion.

Disastrous Peace (*The*), the peace signed at Cateau-Cambrésis, by which Henri II. renounced all claim to Gen'oa, Naples, Mil'an, and Corsica (1559).

Dis'mas, the penitent thief; Gesmas the impenitent one.

Distaffi'na, the troth-plight wife of General Bombastês; but Artaxaminous, king of Utopia, promised her "half a crown" if she would forsake the general for himself—a temptation too great to be resisted. When the general found himself jilted, he retired from the world, hung up his boots on the branch of a tree, and dared any one to remove them. The king cut the boots down, and the general cut the king down. Fusbos, coming up at this crisis, laid the general prostrate. At the close of the burlesque all the dead men jump up and join the dance, promising "to die again to-morrow," if the audience desire it.—W. B. Rhodes, *Bombastes Furioso* (1790.)

> Falling on one knee, he put both hands on his heart and rolled up his eyes, much after the manner of Bombastes Furioso making love to Distaffina.—E. Sargent.

Distressed Mother (*The*), a tragedy by Ambrose Philips (1712). The "distressed mother" is Androm'achê, the widow of Hector. At the fall of Troy she and her son Asty'anax fell to the lot of Pyrrhus, king of Epīrus, Pyrrhus fell in love with her and wished to marry her, but she refused him. At length an embassy from Greece, headed by Orestês, son of Agamemnon, was sent to Epīrus to demand the death of Astyanax, lest in manhood he might seek to avenge his father's death. Pyrrhus told Andromachê he would protect her son, and defy all Greece, if she would consent to marry him; and she yielded. While the marriage rites were going on, the Greek ambassadors fell on Pyrrhus and murdered him. As he fell he placed the crown on the head of Andromachê, who thus became queen of Epirus, and the Greeks hastened to their ships in flight. This play is an English adaptation of Racine's *Andromaque* (1667).

Ditchley (*Gaffer*), one of the miners employed by Sir Geoffrey Peveril.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Dithyrambic Poetry (*Father of*), Arion of Lesbos (fl. B.C. 625).

Ditton (*Thomas*) footman of the Rev. Mr. Staunton, of Willingham Rectory.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Divan (*The*), the supreme council and court of justice of the caliphs. The abbassides always sat in person in this court to aid in the redress of wrongs. It was called "a divan" from the benches covered with cushions on which the members sat.—D'Herbelot, *Bibliothèque Orientale*, 298.

Dive [*deev*], a demon in Persian mythology. In the mogul's palace at Lahore, there used to be several pictures of these dives (1 *syl.*), with long horns, staring eyes, shaggy hair, great fangs, ugly paws, long tails, and other horrible deformities.

Di'ver (*Colonel*), editor of the *New York Rowdy Journal*, in America. His air was that of a man oppressed by a sense of his own greatness, and his physiognomy was a map of cunning and conceit.—C. Dickens, *Martin Chuzzlewit* (1844.

Di'ves (2 *syl.*), the name popularly given to the "rich man" in our Lord's parable of the rich man and Lazarus; in Latin, *Divês et Lazarus.—Luke* xvi.

Divi'na Comme'dia, the first poem of note ever written in the Italian language. It is an epic by Dante' Alighie'ri, and is divided into three parts: Hell, Purgatory, and Paradise. Dante' called it a *comedy*, because the ending is happy; and his countrymen added the word *divine* from admiration of the poem. The poet depicts a vision, in which he is conducted, first by Virgil (*human reason*,) through hell and purgatory; and then by Beatrice (*revelation*), and finally by St. Bernard, through the several heavens, where he beholds the Triune God.

"Hell," is represented as a funnel-shaped hollow, formed of gradually contracting circles, the lowest and smallest of which is the earth's centre. (See INFERNO, 1300).

"Purgatory" is a mountain rising solitarily from the ocean on that side of the earth which is opposite to us. It is divided into terraces, and its top is the terrestrial paradise. (See PURGATORY, 1308).

From this "top" the poet ascends through the seven planetary heavens, the fixed stars, and the "primum mobile" to the empyre'an or seat of God. (See PARADISE, 1311).

Divine (*The*), St. John the evangelist, called "John the Divine."

Raphael, the painter, was called *Il Divino* (1483–1520).

Luis Moralês, a Spanish painter, was called *El Divino* (1509–1586).

Ferdinand de Herre′ra, a Spanish poet (1516–1595).

Divine Doctor (*The*), Jean de Ruysbroek, the mystic (1294–1381).

Divine Speaker (*The*) Tyr′tamos, usually known as Theophrastos ("divine speaker"), was so called by Aristotle (B. C. 370–287).

Divine Right of Kings. The dogma that *Kings can do no wrong* is based on a dictum of Hincmar Archbishop of Rheims, viz., that "kings are subject to no man so long as they rule by God's law.—*Hincmar's Works*, i. 693.

Divining Rod, a forked branch of hazel suspended between the balls of the thumbs. The inclination of this rod indicates the presence of water-springs and precious metals.

> Now to rivulets from the mountains
> Point the rods of fortune-tellers.
> Longfellow, *Drinking Song.*

⁂ Jacques Aymar of Crôle was the most famous of all diviners. He lived in the latter half of the seventeenth century and the beginning of the eighteenth. His marvellous faculty attracted the attention of Europe. M. Chauvin, M. D., and M. Garnier, M. D., published carefully written accounts of his wonderful powers, and both were eye-witnesses thereof.— See S. Baring-Gould, *Myths of the Middle Ages.*

Divinity. There are four professors of divinity at Cambridge, and three at Oxford. Those at *Cambridge* are the Hul′sean, the Margaret, the Norrisian, and the Regius. Those at *Oxford* are the Margaret, the Regius, and one for Ecclesiastical History.

Divi′no Lodov′ico, Ariosto, author of *Orlando Furioso* (1474–1533).

Dixie's Land, the land of milk and honey to American negroes. Dixie was a slave-holder of Manhattan Island, who removed his slaves to the Southern States, where they had to work harder and fare worse; so that they were always sighing for their old home, which they called "Dixie's Land." Imagination and distance soon advanced this island into a sort of Delectable Country or land of Beulah.

This is but one of many explanations given of the origin of a phrase that, during the Civil War (1861–1865) came to be applied to the Seceding States. The song "Dixie's Land" was supposed to be sung by exiles from the region south of Mason and Dixon's line.

> "Away down South in Dixie,
> I wish I were in Dixie,
> In Dixie's Land
> I'd take my stand
> To live and die in Dixie."

Dixon, servant to Mr. Richard Vere (1 *syl.*).—Sir W. Scott, *The Black Dwarf* (time, Anne).

Dizzy, a nickname of Benjamin Disraeli, earl of Beaconsfield (1804–1881).

Dja′bal, son of Youssof, a sheikh, and saved by Maä′ni, in the great massacre of the sheikhs by the Knights Hospitallers in the Spo′radês. He resolves to avenge this massacre, and gives out that he is Hakeem′, the incarnate god, their founder, returned to earth to avenge their wrongs and lead them back to Syria. His imposture being discovered, he kills himself, but Loys [*Lo'.iss*], a young Breton count, leads the exiles back to Lebanon.

> Djabal is Hakeem, the incarnate Dread,
> The phantasm khalif, king of Prodigies.
> Robert Browning, *The Return of the Druses*, i.

Dobbin (*Captain*, afterwards *Colonel*), son of Sir William Dobbin, a London tradesman. Uncouth, awkward, and tall, with huge feet; but faithful and loving, with a large heart and most delicate appreciation. He is a prince of a fellow, is proud and fond of Captain George Osborne from boyhood to death, and adores Amelia, George's wife. When she has been a widow for some ten years, he marries her.—Thackeray, *Vanity Fair* (1848).

Dobbs's Horse. Charley Dobbs, setting off to California, gives his best friend Theophilus an order for "a good sound family horse, not young, but the safer for all that," that had once belonged to his mother. He is boarding the creature on a farm in Westchester County, and his friend is welcome to the use of him.

Dobbs's Horse is the skeleton in the household in many a sense of the word. He refuses to be fattened: he balks; he has colic and spasms; he lies down in harness; he impales himself upon a broken rail; he keels over upon the grass, whizzing like a capsized engine; he bites himself—and has driven the family to the verge of insanity when Dobbs returns and upon beholding the "noble old fellow," shouts that they have the wrong horse! "This is one I sold long ago for fifteen dollars!"—Mary Mapes Dodge, *Theophilus and Others* (1876).

Dobbins (*Humphrey*), the confidential servant of Sir Robert Bramble of Blackberry Hall, in the county of Kent. A blunt old retainer, most devoted to his master. Under a rough exterior he concealed a heart brimful of kindness, and so tender that a word would melt it.—George Colman, *The Poor Gentleman* (1802).

Dobu'ni, called *Bodu'ni* by Dio; the people of Gloucestershire and Oxfordshire. Drayton refers to them in his *Polyolbion*, xvi. (1613).

Doctor (*The*), a romance by Souther. The doctor's name is Dove, and his horse "Nobbs."

Doctor (*The Admirable*), Roger Bacon (1214--1292).

The Angelic Doctor, Thomas Aquinas (1224--1274), "fifth doctor of the Church."

The Authentic Doctor, Geogory of Rimini (*--1357).

The Divine Doctor, Jean Ruysbroek (1294–1381).

The Dulcifluous Doctor, Antonio Andreas, (*–1320).

The Ecstatic Doctor, Jean Ruysbroek (1294–1381).

The Eloquent Doctor, Peter Aureolus, archbishop of Aix (fourteenth century).

The Evangelical Doctor, J. Wycliffe (1324–1384).

The Illuminated Doctor, Raymond Lully (1235–1315), or *Most Enlightened Doctor.*

The Invincible Doctor, William Occam (1276–1347).

The Irrefragable Doctor, Alexander Hales (*–1245.)

The Mellifluous Doctor, St. Bernard (1091–1153).

The Most Christian Doctor, Jean de Gerson (1363–1429).

The Most Methodical Doctor, John Bassol (*–1347).

The Most Profound Doctor, Ægidius de Columna (*–1316).

The Most Resolute Doctor, Durand de St. Pourçain (1267–1332).

The Perspicuous Doctor, Walter Burley (fourteenth century).

The Profound Doctor, Thomas Bradwardine (*1349).

The Scholastic Doctor, Anselm of Laon (1050–1117).

The Seraphic Doctor, St. Bonaventura (1211–1274).

The Solemn Doctor, Henry Goethals (1227–1293).

The Solid Doctor, Richard Middleton (*–1304).

The Subtle Doctor, Duns Scotus (1265–1308), or *Most Subtle Doctor*.

The Thorough Doctor, William Varro (thirteenth century).

The Universal Doctor, Alain de Lille (1114–1203); Thomas Aquinas, (1224–1274).

The Venerable Doctor, William de Champeaux (*–1126).

The Well-founded Doctor, Ægidius Romanus (*–1316).

The Wise Doctor, John Herman Wessel (1409–1489).

The Wonderful Doctor, Roger Bacon (1214–1292).

Doctor's Tale (*The*), in Chaucer's *Canterbury Tales*, is the Roman story of Virginius given by Livy. This story is told in French in the *Roman de la Rose*, ii. 74, and by Gower in his *Confessio Amantis*, vii. It has furnished the subject of a host of tragedies: for example, in *French*, Mairét (1628); Leclerc (1645); Campestron (1683); Chabenon (1769); Laharpe (1786); Leblanc de Guillet (1786); Guiraud (1827); Latour St. Ybars (1845). In *Italian*, Alfieri (1784); in *German*, Lessing (1775); and in *English*, Knowles, (1829).

Doctor's Wife (*The*,) a novel by Miss Braddon, adapted from *Madam Bovary*, a French novel.

Doctors of the Church. The *Greek* Church recognizes four doctors, viz., St. Athanasius, St. Basil, St. Gregory of Nyssa, and St. John Chrysostom. The *Latin* Church recognizes St. Augustin, St. Jerome, St. Ambrose and St. Gregory *the Great.*

Dodger (*The Artful*), the sobriquet of Jack Dawkins, an artful thievish young scamp, in the boy crew of Fagin the Jew villain.—C. Dickens, *Oliver Twist*, viii. (1837).

Dodington, whom Thomson invokes in his *Summer*, is George Bubb Dodington, lord Melcomb-Regis, a British statesman. Churchill and Pope ridiculed him, while Hogarth introduced him in his picture called the "Orders of Periwigs."

Dod'ipol, (*Dr.*), any man of weak intellect, a dotard. Hence the proverb, *Wise as Dr. Dodipoll*, meaning "not wise at all."

Dodon or rather **Dodoens** (*Rembert*) a Dutch botanist (1517–1585), physician to the emperors Maximilian II. and Rudolph II. His works are *Frumentorum et Leguminum Historia; Florum Historia; Purgantium Radicum Herbarum Historia; Stirpium Historia;* all included under the general title of "The History of Plants."

> Of these most helpful herbs yet tell we but few,
> To those unnumbered sorts, of simples here that grew,
> Which justly to set down ee'n Dodon short doth fall.
>
> Drayton, *Polyolbion*, xiii. (1613)

Do'dona in (Epīros), famous for the most ancient oracle in Greece. The responses were made by an old woman called a *pigeon*, because the Greek word *pelīœ* means either old "women" or "pigeons." According to fable, Zeus, gave his daughter Thēbê two black pigeons endowed with the gift of human speech: one flew into Libya, and gave the responses in the temple of Ammon: the other into Epiros, where it gave the responses in Dodona.

We are told that the priestess of Dodona derived her answers from the cooing of the sacred doves, the rustling of the sacred trees, the bubbling of the sacred fountain and the tinkling of bells or pieces of metal suspended among the branches of the trees.

> And Dodona's oak swang lonely,
> Henceforth to the tempest only.
> Mrs. Browning, *Dead Pan*, 17.

Dods (*Meg*), landlady of the Clachan or Mowbery Arms inn at St. Ronan's Old Town. The inn was once the manse, and Meg Dods reigned there despotically, but her wines were good and her cuisine excellent. This is one of the best low comic characters in the whole range of fiction.

> She had hair of a brindled color, betwixt black and grey, which was apt to escape in elflocks from under her mutch when she was thrown into violent agitation; long skinny hands terminated by stout talons, grey eyes, thin lips, a robust person, a broad though fat chest, capital wind, and a voice that could match a choir of fishwomen.—Sir W. Scott, *St. Ronan's Well*, i (time George III.).

(So good a housewife was this eccentric landlady, that a cookery-book has been published bearing her name; the authoress is Mrs. Johnstone, a Scotchwoman.)

Dodson, a young farmer, called upon by Death on his wedding day. Death told him he must quit his Susan and go with him. "With you!" the hapless husband cried; "young as I am and unprepared?" Death then told him he would not disturb him yet, but would call again after giving him three warnings. When he was 80 years of age, Death called again. "So soon returned?" old Dodson cried. "You know you promised me three warnings." Death then told him that as he was "lame and deaf and blind," he had received his three warnings.—Mrs. Thrale, [Piozzi], *The Three Warnings.*

Dodson and Fogg (*Messrs.*), two unprincipled lawyers, who undertake on their own speculation to bring an action against Mr. Pickwick for "breach of promise" and file accordingly the famous suit of "Bardell *v.* Pickwick."—C. Dickens, *The Pickwick Papers* (1836).

Doe (*John*) and *Richard Roe*, the fictitious plaintiff and defendant in an action of ejectment. Men of straw.

Doeg, Saul's herdsman, who told him that the priest Abim'elech had supplied David with food; whereupon the king sent him to kill Abimelech, and Doeg slew priests to the number of four score and five (1 *Samuel* xxii. 18). In pt. ii. of the satire called *Absalom and Achitophel*, Elkaneh Settle is called Doeg, because he "fell upon" Dryden with his pen, but was only a "herdsman or driver of asses."

> Doeg, tho' without knowing how or why,
> Made still a blundering kind of melody.
> Let him rail on . . .
> But if he jumbles to one line of sense,
> Indict him of a capital offense.
> Tate, *Absalom and Achitophel*, ii. (1682).

Dog (*Agrippa's*). Cornelius Agrippa had a dog which was generally suspected of being a spirit incarnate.

Arthur's Dog "Cavall."

Dog of Belgrade, the camp suttler, was named "Clumsey."

Lord Byron's Dog, "Boatswain." It was buried in the garden of Newstead Abbey.

Dog of Catherine de Medicis, "Phœbê," a lap dog.

Cuthullin's Dog was named "Luath," a swift-footed hound.

Dora's Dog, "Jip."—C. Dickens, *David Copperfield*.

Douglas's Dog, "Luffra." *Lady of the Lake*.

Erigonê's Dog was "Mœra." Erigonê is the constellation *Virgo*, and Mœra the star called *Canis*.

Eurytion's Dog (herdsman of Geryon), "Orthros." It had two heads.

Fingal's Dog was named "Bran."

Geryon's Dogs. One was "Gargittos" and the other "Orthros." The latter was brother of Cerbĕros, but it had only two heads. Herculês killed both of Geryon's dogs.

Landseer's Dog, "Brutus," introduced by the great animal painter in his picture called "The Invader of the Larder."

Llewellyn's Dog was named "Gelert;" it was a greyhound. (See Gelert).

Lord Lurgan's Dog was named, "Master M'Grath," from an orphan boy who reared it. This dog won three Waterloo cups, and was presented at court by the express desire of Queen Victoria, the very year it died. It was a sporting grey-hound (born 1866, died Christmas Day, 1871).

Maria's Dog, "Silvio."—Sterne, *Sentimental Journey*.

Dog of Montargis. This was a dog named "Dragon," belonging to Aubri de Montdidier, a captain in the French army. Aubri was murdered in the forest of Bondy by his friend, Lieutenant Macaire, in the same regiment. After its master's death the dog showed such a strange aversion to Macaire, that suspicion was aroused against him. Some say he was pitted against the dog, and confessed the crime. Others say a sash was found on him, and the sword knot was recognized by Ursula as her own work and gift to Aubri. This Macaire then confessed the crime, and his accomplice, Lieutenant Landry, trying to escape, was seized by the dog and bitten to death. This story has been dramatized both in French and English.

Orīon's Dogs; one was named "Arc-toph'onos" and the other "Pto-ophagos."

Punch's Dog, "Toby."

Sir W. Scott's Dogs. His deer-hound was "Maida." His jet-black greyhound was "Hamlet." He had also two Dandy Dinmont terriers.

Dog of the seven Sleepers, "Katmîr." It spoke with a human voice.

In *Sleary's circus*, the performing dog is called "Merryleys."—C. Dickens, *Hard Times*.

(For Actæon's fifty dogs, see *Dictionary of Phrase and Fable*, 234).

Dog. The famous *Mount St. Bernard* dog which saved forty human beings, was named "Barry." The stuffed skin of this noble creature is preserved in the museum at Berne.

Dog (The), Diogĕnês the cynic (B. C. 412-323). When Alexander encountered him, the young Macedonian king introduced himself with the words, "I am Alexander, surnamed 'the Great.'" To which the philosopher replied, "And I am Diogenês, surnamed 'the Dog.'" The Athenians raised to his memory a pillar of Parian marble, surmounted with a dog, and bearing the following inscription:—

"Say, dog, what guard you in that tomb?"
A dog. "His name?" Diogenes. From far?"
Sinopê, "He who made a tub his home?"
The same; now dead, among the stars a star.

Dog (*The Thracian*), Zo′ilus the grammarian; so called for his snarling, captious criticisms on Homer, Plato, and Isocratês. He was contemporary with Philip of Macedon.

Dogs. The two sisters of Zobei′dê (3 *syl.*) were turned into little black dogs for casting Zobeidê and "the prince" into the sea (See ZOBEIDE).

Dogs of War, Famine, Sword, and Fire.

> Then should the warlike Harry, like himself,
> Assume the port of Mars; and at his heels,
> Leashed in like hounds, should Famine, Sword, and Fire
> Crouch for employment.
> Shakespeare, *King Henry V.* 1 chorus (1599).

Dog-headed Tribes (of India), mentioned in the Italian romance of *Gueri′no Meschi′no.*

Dogberry and Verges, two ignorant conceited constables, who greatly mutilate their words. Dogberry calls "assembly" *dissembly;* "treason" he calls *perjury;* "calumny" he calls *burglary;* "condemnation" *redemption;* "respect," *suspect.* When Conrade says, "Away! you are an ass;" Dogberry tells the town clerk to write him down "an ass." "Masters," he says to the officials, "remember I am an ass." "Oh, that I had been writ down an ass!" (act. iv. sc. 2).—Shakespeare, *Much Ado About Nothing* (1600.)

Dogget, wardour at the castle of Garde Doloureuse.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Dogget's Coat and Badge, the great prize in the Thames rowing-match, given on the 1st of August every year. So called from Thomas Dogget, an actor of Drury Lane, who signalized the accession of George I. to the throne by giving annually a waterman's coat and badge to the winner of the race. The Fishmongers' company add a guinea to the prize.

Doiley (*Abraham*), a citizen and retired slop-seller. He was a charity boy, wholly without education, but made £80,000 in trade, and is determined to have "a larned skollard for his son-in-law." He speaks of *jomtry* [geometry], *joklate, jogrify, Al Mater, pinny-forty,* and *antikary doctors;* talks of *Scratchi* [Gracchi], *Horsi* [Horatii], a *study of horses,* and so on. Being resolved to judge between the rival scholarship of an Oxford pedant and a captain in the army, he gets both to speak Greek before him. Gradus, the scholar, quotes two lines of Greek, in which the word *panta* occurs four times. "Pantry!" cries the old slop-seller; "you can't impose upon me. I know *pantry* is not Greek." The captain tries English fustian, and when Gradus maintained that the words are English, "Out upon you for a jackanapes," cries the old man; "as if I didn't know my own mother tongue!" and gives his verdict in favor of the captain.

Elizabeth Doiley, daughter of the old slop-seller, in love with Captain Granger. She and her cousin Charlotte induce the Oxford scholar to dress like a *beau* to please the ladies. By so doing he disgusts the old man, who exclaims, "Oh, that I should ever had been such a dolt as to take thee for a man of larnen'!" So the captain wins the race at a canter.—Mrs. Cowley, *Who's the Dupe?*

Doll Common, a young woman in

league with Subtle the alchemist and Face his ally.—B. Jonson, *The Alchemist* (1610).

Mrs. Pritchard [1711–1768] could pass from "Lady Macbeth" to "Doll Common."—Leigh Hunt.

Doll Tearsheet, a "bona-roba." This virago is cast into prison with Dame Quickly (hostess of a tavern in Eastcheap), for the death of a man that they and Pistol had beaten.—Shakespeare, 2 *Henry IV.* (1598).

Dolallolla (*Queen*), wife of King Arthur, very fond of stiff punch, but scorning "vulgar sips of brandy, gin, and rum." She is the enemy of Tom Thumb, and opposes his marriage with her daughter Huncamunca; but when Noodle announces that the red cow has devoured the pigmy giant-queller, she kills the messenger for his ill-tidings, and is herself killed by Frizaletta. Queen Dollalolla is jealous of the giantess Glundalca, at whom his majesty casts "sheep's eyes."—*Tom Thumb*, by Fielding the novelist (1730), altered by O'Hara, author of *Midas* (1778).

Dolla Murrey, a character in Crabbe's *Borough*, who died playing cards.

> "A vole! a vole!" she cried; "'tis fairly won."
> This said, she gently with a single sigh
> Died.
>
> Crabbe, *Borough* (1810).

Dolly. The most bewitching of the Bohemian household described in Frances Hodgson Burnett's *Vagabondia.* Piquante, brave, sonsie, and loving, she bears and smiles through the hardships and vicissitudes of her lot until she loses (as she thinks) the love and trust of "Griff," to whom she had been betrothed for years. Only his return and penitence save her from slipping out of a world that has few nobler women.

Dolly of the Chop-house (Queen's Head Passage, Paternoster Row and Newgate Street, London.) Her celebrity arose from the excellency of her provisions, attendance, accommodation, and service. The name is that of the old cook of the establishment.

> The broth reviving, and the bread was fair,
> The small beer grateful and as pepper strong,
> The beaf-steaks tender, and the pot-herbs young.

Dolly Trull. Captain Macheath says she was "so taken up with stealing hearts, she left herself no time to steal anything else."—Gay, *The Beggar's Opera*, ii. I. (1727).

Dolly Varden, daughter of Gabriel Varden, locksmith. She was loved to distraction by Joe Willet, Hugh of the Maypole inn, and Simon Tappertit. Dolly dressed in the Watteau style, and was lively, pretty, and bewitching.—C. Dickens, *Barnaby Rudge* (1841).

Dol'on, "a man of subtle wit and wicked mind," father of Guizor (groom of Pollentê the Saracen, lord of "Parlous Bridge"). Sir Ar'tegal, with scant ceremony, knocks the life out of Guizor, for demanding of him "passage-penny" for crossing the bridge. Soon afterwards, Brit'omart and Talus rest in Dolon's castle for the night, and Dolon, mistaking Britomart for Sir Artegal, sets upon her in the middle of the night, but is overmastered. He now runs with his two surviving sons to the bridge, to prevent the passage of Britomart and Talus; but Britomart runs one of them through with her spear, and knocks the other into the river.—Spenser, *Faëry Queen* v. 6 (1596).

Paul and Florence Dombey

"PAUL'S favorite spot was quite a lonely one, far away from most loungers; and with Florence sitting at his side at work or reading to him, or talking to him, and the wind blowing on his face, and the water coming up among the wheels of his bed, he wanted nothing more.

* * * *Another time, in the same place, he fell asleep.* * * * *Awaking suddenly, he listened, started up and sat listening.*

"Florence asked him what he thought he heard.

"'I want to know what it says,' he answered, looking steadily in her face. 'The sea, Floy, what is it that it keeps on saying?'

"She told him that it was only the noise of the rolling waves.

"'Yes! yes!' he said. 'But I know that they are always saying something. Always the same thing! What place is over there?' He rose up, looking eagerly at the horizon.

"She told him that there was another country opposite, but he said he didn't mean that; he meant farther away—farther away."

Dickens' "Dombey and Son."

PAUL AND FLORENCE DOMBEY.

Dol′on and Ulysses. Dolon undertook to enter the Greek camp and bring word back to Hector an exact account of everything. Accordingly he put on a wolf's skin and prowled about the camp on all fours. Ulysses saw through the disguise, and said to Diomed, "Yonder man is from the host . . . we'll let him pass a few paces, and then pounce on him unexpectedly." They soon caught the fellow, and having "pumped" out of him all about the Trojan plans, and the arrival of Rhesus, Diomed smote him with his falchion on the mid-neck and slew him. This is the subject of bk. x. of the *Iliad* and therefore this book is called "Dolonia" ("the deeds of Dolon" or "Dŏlophon′ia" ("Dolon's murder").

> Full of cunning, like Ulysses' whistle
> When he allured poor Dolon.
> Byron, *Don Juan*, xiii. 105 (1824).

Dolopa′tos, the Sicilian king, who placed his son Lucien under the charge of "seven wise masters," When grown to man's estate, Lucien's step-mother made improper advances to him, which he repulsed, and she accused him to the king of insulting her. By astrology the prince discovered that if he could tide over seven days his life would be saved; so the wise masters amused the king with seven tales, and the king relented. The prince himself then told a tale which embodied his own history; the eyes of the king were opened, and the queen was condemned to death.—*Sandabar's Parables* (French version).

Dombey (*Mr.*), a purse-proud, self-contained London merchant, living on Portland place, Bryanstone Square, with offices in the City. His god was wealth; and his one ambition was to have a son, that the firm might be known as "Dombey and Son." When Paul was born, his ambition was attained, his whole heart was in the boy, and the loss of the mother was but a small matter. The boy's death turned his heart to stone, and he treated his daughter Florence not only with utter indifference, but as an actual interloper. Mr. Dombey married a second time, but his wife eloped with his manager, James Carker, and the proud spirit of the merchant was brought low.

Paul Dombey, son of Mr. Dombey; a delicate, sensitive little boy, quite unequal to the great things expected of him. He was sent to Dr. Blimber's school, but soon gave way under the strain of school discipline. In his short life he won the love of all who knew him, and his sister Florence was especially attached to him. His death is beautifully told. During his last days he was haunted by the sea, and was always wondering what the wild waves were saying.

Florence Dombey, Mr. Dombey's daughter; a pretty, amiable, motherless child, who incurred her father's hatred because she lived and throve while her younger brother Paul dwindled and died. Florence hungered to be loved, but her father had no love to bestow on her. She married Walter Gay, and when Mr. Dombey was broken in spirit by the elopement of his second wife, his grandchildren were the solace of his old age.—C. Dickens, *Dombey and Son* (1846).

Dom-Daniel originally meant a public school for magic, established at Tunis; but what is generally understood by the word is that immense establishment, near Tunis, under the "roots of the ocean," established by Hal-il-Mau′graby, and completed by his son. There were four entrances to it, each of which had a staircase of 4000 steps; and magicians, gnomes, and sorcerers of every sort were expected to do homage there at least once a year to Zatanaï [Satan]. Dom-Daniel was utterly destroyed by Prince Habed-il-Rouman, son of the Caliph of Syria.—*Continuation of the Arabian Nights* "History of Maugraby."

Southey has made the destruction of Dom-Daniel the subject of his *Thalaba*—in fact, Thalaba takes the office of Habed-il-Rouman; but the general incidents of the two tales have no other resemblance to each other.

Domestic Poultry, in Dryden's *Hind and Panther*, mean the Roman Catholic clergy; so called from an establishment of priests in the private chapel of Whitehall. The nuns are termed "sister partlet with the hooded head" (1687).

Dominick, the "Spanish fryar," a kind of ecclesiastical Falstaff. A most immoral, licentious Dominican, who for money would prostitute even the Church and Holy Scriptures. Dominick helped Lorenzo in his amour with Elvi'ra the wife of Gomez.

> He is a huge, fat, religious gentleman . . . big enough to be a pope. His gills are as rosy as a turkey-cock's.' His big belly walks in state before him, like a harbinger; and his gouty legs come limping after it. Never was such a tun of devotion seen.—Dryden, *The Spanish Fryar*, ii. 3 (1680).

Dominie Sampson. His Christian name is Abel. He is the tutor at Ellangowan House, very poor, very modest, and crammed with Latin quotations. His contsant exclamation is "Prodigious!"

> Dominie Sampson is a poor, modest, humble scholar, who had won his way through the classics, but fallen to the leeward in the voyage of life.—Sir. W. Scott, *Guy Mannering* (time, George II.).

Dom'inique (3 *syl.*), the gossiping old footman of the Franvals, who fancies himself quite fit to keep a secret. He is, however, a really faithful retainer of the family.—Th. Holcroft, *The Deaf and Dumb* (1785).

Domitian a Marksman. The emperor Domitian was so cunning a marksman, that if a boy at a good distance off held up his hand and stretched his fingers abroad, he could shoot through the spaces without touching the boy's hand or any one of his fingers. (See TELL, for many similar marksmen.)—Peacham, *Complete Gentleman* (1627).

Domizia, a noble lady of Florence, greatly embittered against the republic for its base ingratitude to her two brothers, Porzio and Berto, whose death she hoped to revenge.

> I am a daughter of the Traversari,
> Sister of Porzio and Berto both . . .
> I knew that Florence, that could doubt their faith,
> Must needs mistrust a stranger's; holding back
> Reward from them, must hold back his reward.
> Robt. Browning, *Luria*, iii.

Don Alphonso, son of a rich banker. In love with Victoria, the daughter of Don Scipio; but Victoria marries Don Fernando. Lorenza, who went by the name of Victoria for a time, and is the person Don Alphonso meant to marry, espouses Don Cæsar.—O'Keefe, *Castle of Andalusia.*

⁂ For other dons, see under the surname.

Donacha dhu na Dunaigh, the Highland robber near Roseneath.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Donald, the Scotch steward of Mr. Mordent. Honest, plain-spoken, faithful, and unflinching in his duty.—Holcroft, *The Deserted Daughter* (altered into *The Steward*).

Donald, an old domestic of MacAulay, the Highland chief.—Sir W. Scott, *Legend of Montrose* (time Charles I.).

Donald of the Hammer, son of the laird of Invernahyle of the West Highlands of Scotland. When Green Colin assassinated the laird and his household, the infant Donald was saved by his foster-nurse, and afterwards brought up by her husband, a blacksmith. He became so strong that he could work for hours with two fore-hammers, one in each hand, and was therefore called *Donuil nan Ord.* When he was 21 he marched with a few adherents against Green Colin, and slew him, by which means he recovered his paternal inheritance.

> Donald of the smithy, the "son of the hammer"
> Filled the banks of Lochawe with mourning and
> clamor.
>
> Quoted by Sir Walter Scott in *Tales of a Grandfather*, i. 39.

Donar, same as **Thor,** the god of thunder among the ancient Teutons.

Donatello, a young Italian whose marvellous resemblance to the Marble Faun of Praxiteles is the subject of jesting remark to three American friends.

> "So full of animal life as he was, so joyous in his deportment, so physically well-developed, he made no impression of incompleteness, of maimed or stinted nature." Yet his friends "habitually allowed for him, exacting no strict obedience to conventional rules, and hardly noticing his eccentricities enough to pardon them."

He loves Miriam, an American student, and resents the persecution of her by a mysterious man—a nominal "model" who thrusts his presence upon her at all inconvenient times. One night as he comes between Donatello and Miriam as they lean on the parapet crowning the Tarpeian Rock, the Italian throws him over the precipice and kills him. From that moment, although he is not accused of the deed, the joyous faun becomes the haunted man.

> "Nothing will ever comfort me!" he says moodily to Miriam, when she would extenuate his crime. "I have a great weight here!" lifting her hand to his breast. Wild creatures, once his loved companions, shun him as he, in turn, shuns the face of man. He disappears from the story, hand-in-hand with Miriam, bound, it would seem, upon a penitential pilgrimage, or to begin a new life in another hemisphere.—Nathaniel Hawthorne, *The Marble Faun* (1860).

Donation of Pepin. When Pepin conquered Ataulf (Adolphus), the ex-archate of Ravenna fell into his hands. Pepin gave the pope both the ex-archate and the republic of Rome; and this munificent gift is the world-famous "Donation of Pepin," on which rested the whole fabric of the temporal power of the popes (A.D. 755). Victor Emmanuel, king of Italy, dispossessed the pope of his temporal sovereignty, and added the papal states to the united kingdom of Italy, over which he reigned (1870).

Dondasch', an Oriental giant, contemporary with Seth, to whose service he was attached. He needed no weapons, because he could destroy anything by his muscular force.

Don'egild (3 *syl.*), the wicked mother of Alla, king of Northumberland. Hating Custance because she was a Christian, Donegild set her adrift with her infant son. When Alla returned from Scotland, and discovered this act of cruelty, he put his mother to death; then going to Rome on a pilgrimage, met his wife and child, who had been brought there a little time previously.—Chaucer, *Canterbury Tales* ("The Man of Law's Tale," 1388).

Don'et, the first grammar put into the hands of scholars. It was that of Dona'tus the grammarian, who taught in Rome in the fourth century, and was the preceptor of St. Jerome. When "Graunde Amour" was sent to study under Lady Gramer, she taught him, as he says:

> First my donet, and then my accedence.
> S. Hawes, *The Pastime of Plesure*, v. (time Henry VII.).

Doni'ca, only child of the lord of Ar'kinlow (an elderly man). Young Eb'erhard loved her, and the Finnish maiden was betrothed to him. Walking one evening by the lake, Donīca heard the sound of the death-spectre, and fell lifeless in the arms of her lover. Presently the dead maiden received a supernatural vitality, but her cheeks were wan, her lips livid, her eyes lustreless, and her lap-dog howled when it saw her. Eberhard still resolved to marry her, and to church they went; but when he took Donica's hand into his own it was cold and clammy, the demon fled from her, and the body dropped a corpse at the feet of the bridegroom.—R. Southey, *Donīca* (a Finnish ballad).

Donnerhu'gel (*Rudolph*), one of the Swiss deputies to Charles "the Bold," duke of Burgundy. He is cousin of the sons of Arnold Biederman the landamman of Unterwalden (*alias* Count Arnold of Geierstein).

Theodore Donnerhugel, uncle of Rudolph. He was page to the former Baron of Arnheim [*Arn.hīme*].—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Do'ny, Florimel's dwarf.—Spenser, *Faëry Queen*, iii. 5 and iv. 2 (1590, 1596).

Donzel del Fe'bo (*El*), *the knight of the sun*, a Spanish romance in *The Mirror of Knighthood.* He was "most excellently fair," and a "great wanderer;" hence he is alluded to as "that wandering knight so fair."

Doo'lin of Mayence (2 *syl.*), the hero and title of an old French romance of chivalry. He was ancestor of Ogier the Dane. His sword was called *Merveilleuse* ("wonderful").

Doomsday Sedgwick, William Sedgwick, a fanatical "prophet" during the Commonwealth. He pretended that the time of doomsday had been revealed to him in a vision; and, going into the garden of Sir Francis Russell, he denounced a party of gentlemen playing at bowls, and bade them prepare for the day of doom, which was at hand.

Doorm, an earl who tried to make Enid his handmaid, and "smote her on the cheek" because she would not welcome him. Whereupon her husband, Count Geraint, started up and slew the "russet-bearded earl."—Tennyson, *Idylls of the King* ("Enid.").

Door-Opener (*The*), Cratês, the Theban; so called because he used to go round Athens early of a morning and rebuke the people for their late rising.

Dora [Spenlow], a pretty, warm-hearted little doll of a woman, with no practical views of the duties of life or the value of money. She was the "child-wife" of David Copperfield, and loved to sit by him and hold his pens while he wrote. She died, and David then married Agnes Wickfield. Dora's great pet was a dog called "Jip," which died at the same time as its mistress.—C. Dickens, *David Copperfield* (1849).

Dora′do (*El*), a land of exhaustless wealth; a golden illusion. Orella′na, lieutenant of Pizarro, asserted that he had discovered a "gold country" between the Orino′co and the Am′azon, in South America. Sir Walter Raleigh twice visited Guia′na as the spot indicated, and published highly colored accounts of its enormous wealth.

Dorali′ce (4 *syl.*) a lady beloved by Rodomont, but who married Mandricardo. —Ariosto, *Orlando Furioso* (1516).

Dor′alis, the lady-love of Rodomont, king of Sarza or Algiers. She eloped with Mandricardo, king of Tartary.—Bojardo, *Orlando Innamorato* (1495), and Ariosto, *Orlando Furioso* (1516).

Dorante (2 *syl.*), a name introduced into three of Molière's comedies. In *Les Fâcheux* he is a courtier devoted to the chase (1661). In *La Critique de l'école des Femmes* he is a chevalier (1602). In *Le Bourgeois Gentilhomme* he is a count in love with the marchioness Doremène (1670).

Daras′tus and Faunia, the hero and heroine of a popular romance by Robert Greene, published in 1588, under the title of *Pandosto and the Triumph of Time.* On this "history" Shakespeare founded his *Winter's Tale.*

Dorax, the assumed name of Don Alonzo of Alcazar, when he deserted Sebastian, king of Portugal, turned renegade, and joined the emperor of Barbary. The cause of his desertion was that Sebastian gave to Henri′quez the lady betrothed to Alonzo. Her name was Violante (4 *syl.*). The quarrel between Sebastian and Dorax is a masterly copy of the quarrel and reconciliation between Brutus and Cassius in Shakespeare's *Julius Cæsar.*

Sebastian says to Dorax, "Confess, proud spirit, that better he [*Henriquez*] deserved my love than thou." To this Dorax replies:

> I must grant,
> Yes, I must grant, but with a swelling soul,
> Henriquez had your love with more desert;
> For you he fought and died; I fought against you.
>
> Drayton, *Don Sebastian* (1690).

Dorcas, servant to Squire Ingoldsby.—Sir W. Scott, *Redgauntlet* (time, George III.).

Dorcas, an old domestic at Cumnor Place.—*Kenilworth* (time, Elizabeth).

Doria D'Istria, a pseudonym of the Princess Koltzoff-Massalsky, a Wallachian authoress (1829-).

Arthur Donnithorn: Young Squire who seduces Hetty Sorrel in George Eliot's novel of *Adam Bede.*

Doricourt, the *fiancê* of Letitia Hardy. A man of the world and the rage of the London season, he is, however, both a gentleman and a man of honor. He had made the "grand tour," and considered English beauties insipid.—Mrs. Cowley, *The Belle's Stratagem* (1780).

> Montague Talbot [1778–1831].
> He reigns o'er comedy supreme . .
> None show for light and airy sport,
> So exquisite a Doricourt.
>
> Crofton Croaker.

Do′ridon, a beautiful swain, nature's "chiefest work," more beautiful than Narcissus, Ganymede, or Adonis.—Wm. Browne, *Britannia's Pastorals* (1613).

Do′rigen, a lady of high family, who married Arvir′agus out of pity for his love and meekness. Aurelius sought to entice her away, but she said she would never listen to his suit till on the British coast "there n'is no stone y-seen." Aurelius by magic caused all the stones to disappear, and when Dorigen went and said that her husband insisted on her keeping her word, Aurelius, seeing her dejection, replied, he would sooner die than injure so true a wife and noble a gentleman.—Chaucer, *Canterbury Tales* ("The Franklin's Tale," 1388).

(This is substantially the same as Boccaccio's tale of *Dianora and Gilberto*, x. 6. See DIANORA.)

Dor'imant, a genteel, witty libertine. The original of this character was the Earl of Rochester.—G. Etherege, *The Man of Mode* or *Sir Fopling Flutter* (1676).

> The Dorimants and the Lady Touchwoods, in their own sphere, do not offend my moral sense; in fact, they do not appeal to it at all.—C. Lamb.

(The "Lady Touchwood" in Congreve's *Double Dealer*, not the "Lady Francis Touchwood" in Mrs. Cowley's *Belle's Strategem*, which is quite another character.

Dor'imène (3 *syl.*), daughter of Alcantor, beloved by Sganarelle (3 *syl.*) and Lycaste (2 *syl.*). She loved "le jeu, les visites, les assemblés, les cadeaux, et les promenades, en un mot toutes les choses de plasir," and wished to marry to get free from the trammels of her home. She says to Sganarelle (a man of 63), whom she promises to marry, "Nous n'aurons jamais aucun démêlé ensemble; et je ne vous contraindrai point dans vos actions, comme j'espère que vous ne me contraindrez point dans les miennes."—Molière, *Le Mariage Forcé* (1664).

(She had been introduced previously as the wife of Sganarelle, in the Comedy of *Le Cocu Imaginaire*, 1660).

Dorimène, the marchioness, in the *Bourgeois Gentilhomme*, by Molière (1670).

Dorin'da, the charming daughter of Lady Bountiful; in love with Aimwell. She was sprightly and light-hearted, but good and virtuous also.—George Farquhar, *The Beaux' Stratagem* (1707).

Dorinda. The rustic maiden, slow and sweet in ungrammatical speech, who helps plant corn by day, and makes picturesque the interior of the cabin in the glare of "lightwood" torches by night; turns men's heads and wins children's hearts in Charles Egbert Craddock's tale, *The Prophet of the Great Smoky Mountains*, (1885).

Dorine' (2 *syl.*), attendant of Mariane (daughter of Orgon). She ridicules the folly of the family, but serves it faithfully. Molière, *Le Tartuffe* (1664).

Dorla (*St. John*). A New York girl of great beauty and tender conscience, who is beguiled into marrying a country lawyer because she thinks he is dying for love of her. Having left out of sight the possibility that a loveless union leaves room for the entrance of a real passion, she is appalled at finding that she has slipped into an attachment to *A Perfect Adonis*, who has principle enough to leave her when he discovers the state of his own affections. Finding her a widow on his return to America, he presses his suit, and finds a rival in her only child, a spoiled baby of five or six years. Overcoming this obstacle, he weds the mother. —Miriam Coles Harris, *A Perfect Adonis* (1875).

D'Orme'o, prime minister of Victor, Amade'us (4 *syl.*), and also of his son and successor Charles Emmanuel, king of Sardinia. He took his color from the king he served; hence under the tortuous, deceitful Victor, his policy was marked with crude rascality and duplicity; but under the truthful, single-minded Charles Emmanuel, he became straightforward and honest.—R. Browning, *King Victor and King Charles, etc.*

Dormer (*Captain*), benevolent, truthful, and courageous, candid and warm-hearted. He was engaged to Louisa Travers; but the lady was told that he was false and had married another, so she gave her hand to Lord Davenant.

Marianne Dormer, sister of the captain. She married Lord Davenant, who called himself Mr. Brooke; but he forsook her in three months, giving out that he was dead. Marianne, supposing herself to be a widow, married his lordship's son.—Cumberland, *The Mysterious Husband* (1783).

Dormer (*Caroline*), the orphan daughter of a London merchant, who was once very wealthy, but became bankrupt and died, leaving his daughter £200 a year. This annuity, however, she loses through the knavery of her man of business. When reduced to penury, her old lover, Henry Morland (supposed to have perished at sea), makes his appearance and marries her, by which she becomes the Lady Duberly.—G. Coleman, *The Heir-at-Law* (1797).

Dornton (*Mr.*), a great banker, who adores his son Harry. He tries to be stern with him when he sees him going the road to ruin, but is melted by a kind word.

Joseph Munden [1758–1832] was the original representative of "Old Dornton" and a host of other characters.—*Memoir* (1832.)

Harry Dornton, son of the above. A noble-hearted fellow, spoilt by over-indulgence. He becomes a regular rake, loses money at Newmarket, and goes post-speed the road to ruin, led on by Jack Milford. So great is his extravagance, that his father becomes a bankrupt; but Sulky (his partner in the bank) comes to the rescue. Harry marries Sophia Freelove, and both father and son are saved from ruin.—Holcroft, *The Road to Ruin* (1792).

Dorothe'a, of Andalusi'a, daughter of Cleonardo (an opulent vassal of the Duke Ricardo). She was married to Don Fernando, the duke's younger son, who deserted her for Lucinda (the daughter of an opulent gentlemen), engaged to Cardenio, her equal in rank and fortune. When the wedding day arrived, Lucinda fell into a swoon, a letter informed the bridegroom that she was already married to Cardenio, and next day she took refuge in a convent. Dorothea also left her home, dressed in boy's clothes, and concealed herself in the Sierra Morena or Brown Mountain. Now, it so happened that Dorothea, Cardenio, and Don Quixote's party happened to be staying at the Crescent inn, and Don Fernando, who had abducted Lucinda from the convent, halted at the same place. Here he found his wife Dorothea, and Lucinda her husband Cardenio. All these misfortunes thus came to an end, and the parties mated with their respective spouses.—Cervantes, *Don Quixote*, I. iv. (1605).

Dorothe'a, sister of Mons. Thomas.—Beaumont and Fletcher, *Mons. Thomas* (1619).

Dorothe'a, the "virgin martyr," attended by Angelo, an angel in the semblance of a page, first presented to Dorothea as a beggar-boy, to whom she gave alms.—Philip Massinger, *The Virgin Martyr* (1622).

Dorothe'a, the heroine of Goethe's poem entitled *Hermann and Dorothea* (1797).

Dor'otheus (3 *syl.*), the man who spent all his life in endeavoring to elucidate the meaning of one single word in Homer.

Dor'othy (*Old*), the housekeeper of Simon Glover and his daughter "the fair maid of Perth."—Sir. W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Dor'othy, charwoman of Old Trapbois the miser and his daughter Martha.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Dorothy Pearson. The childless wife of a Puritan settler in New England. Her husband brings her home a boy whom he found crouching under the gallows of his Quaker father, and she adopts him at once, despite the opposition of "the congregation." A fortnight after he entered the family, his own mother invades the pulpit of the Orthodox meeting house, and delivers an anathema against her sect. Her boy presses forward to meet her, but, after a conflict of emotions she returns him to Dorothy. He submits, but pines for his mother through the months that pass before her return with the news of religious toleration. Dorothy's loving offices have smoothed the child's pathway to the grave, and she hangs above him with tears of maternal grief as he breathes his last in his mother's arms.—Nathaniel Hawthorne, *The Gentle Boy* (1851.)

Dorothy Q. Oliver Wendell Holmes's "grandmother's mother." Her portrait taken at the age of "thirteen summers, or less," is the subject of his lines, "*Dorothy Q.* A Family Portrait."

> "O, Damsel Dorothy! Dorothy Q!
> Strange is the gift that I owe to you;
> Such a gift as never a king
> Save to daughter or son might bring,—
> All my tenure of heart and hand
> All my title to house and land,
> Mother and sister and child and wife
> And joy and sorrow, and death and life!"

Dorrillon (*Sir William*), a rich Indian merchant and a widower. He had one daughter, placed under the care of Mr. and Miss Norberry. When this daughter (Maria) was grown to womanhood, Sir William returned to England, and wishing to learn the character of Maria, presented himself under the assumed name of Mr. Mandred. He found his daughter a fashionable young lady, fond of pleasure, dress, and play, but affectionate and good-hearted. He was enabled to extricate her from some money difficulties, won her heart, revealed himself as her father, and reclaimed her.

Miss [*Maria*] *Dorrillon*, daughter of Sir William; gay, fashionable, light-hearted, accomplished, and very beautiful. "Brought up without a mother's care or father's caution," she had some excuse for her waywardness and frivolity. Sir George Evelyn was her admirer, whom for a time she teased to the very top of her bent; then she married, loved and reformed.—Mrs. Inchbald, *Wives as they Were and Maids as they Are* (1797).

D'Osborn (*Count*), governor of the Giant's Mount Fortress. The countess Marie consented to marry him, because he promised to obtain the acquittal of Ernest de Fridberg, ("the State prisoner"); but he never kept his promise.

It was by this man's treachery that Ernest was a prisoner, for he kept back the evidence of General Bavois, declaring him innocent. He next employed persons to strangle him, but his attempt was thwarted. His villainy being brought to light, he was ordered by the king to execution.—E. Stirling, *The State Prisoner* (1847).

Do'son, a promise-maker and promise-breaker. Antig'onos, grandson of Demetrios (*the besieger*) was so called.

Dot. (See PERRYBINGLE.)

Dotheboys Hall, a Yorkshire school, where boys were taken-in and done-for by Mr. Squeers, an arrogant, conceited, puffing, overbearing and ignorant schoolmaster, who fleeced, beat, and starved the boys, but taught them nothing.—C. Dickens, *Nicholas Nickleby* (1838).

The original of Dotheboys Hall is still in existence at Bowes, some five miles from Barnard Castle. The King's Head inn at Barnard Castle is spoken of in *Nicholas Nickleby*, by Newman Noggs.—*Notes and Queries*, April 2, 1875.

Doto, Nysê, and Neri'nê, the three nereids who guarded the fleet of Vasco da Gama. When the treacherous pilot had run the ship in which Vasco was sailing on a sunken rock, these sea nymphs lifted up the prow and turned it round.—Camoens, *Lusiad*, ii. (1569).

Douban, the physician, cured a Greek king of leprosy by some drug concealed in a racket handle. The king gave Douban such great rewards that the envy of his nobles was excited, and his vizier suggested that a man like Douban was very dangerous to be near the throne. The fears of the weak king being aroused, he ordered Douban to be put to death. When the physician saw there was no remedy, he gave the king a book, saying, "On the sixth leaf the king will find something affecting his life." The king finding the leaves stick, moistened his finger with his mouth, and by so doing poisoned himself. "Tyrant!" exclaimed Douban, "those who abuse their power merit death."—*Arabian Nights* ("The Greek King and the Physician").

Douban, physician of the emperor Alexius.—Sir W. Scott, *Count Robert of Paris* (time Rufus).

Double Dealer, (*The*) "The double dealer" is Maskwell, who pretends love to lady Touchwood and friendship to Mellefont (2. *syl.*), in order to betray them both. The other characters of the comedy also deal doubly: Thus Lady Froth pretends to love her husband, but coquets with Mr. Brisk; and Lady Pliant pretends to be chaste as Diana, but has a liaison with Careless. On the other hand Brisk pretends to entertain friendship for Lord Froth but makes love to his wife; and Ned Careless pretends to respect and honor Lord Pliant, but bamboozles him in a similar way.—W. Congreve (1700).

Doublefee (*Old Jacob*), a money-lender who accommodates the Duke of Buckingham with loans.—Sir W. Scott, *Peveril of the Peak* (time, Charles II).

Doubting Castle, the castle of giant Despair, into which Christian and Hopeful were thrust, but from which they escaped by means of the key called "Promise."—Bunyan, *Pilgrim's Progress*, i. (1678).

Dougal, turnkey at Glasgow, Tolbooth. He is an adherent of Rob Roy.—Sir W. Scott, *Rob Roy* (time, George I.).

Douglas, divided into *The Black Douglases* and *The Red Douglases.*

1. The Black Douglases (or senior branch). Each of these is called "The Black Douglas."

The Hardy, William de Douglas, defender of Berwick (died 1302).

The Good Sir James, eldest son of "The Hardy." Friend of Bruce. Killed by the Moors in Spain (1330).

England's Scourge and Scotland's Bulwark, William Douglas, knight of Liddesdale. Taken at Neville's Cross, and killed by William, first earl of Douglas, in 1353.

The Flower of Chivalry, William de Douglas, natural son of "The Good Sir James" (died 1384).

James second earl of Douglas overthrew Hotspur. Died at Otterburn, 1388. This is the Douglas of the old ballad of *Chevy Chase.*

Archibald the Grim, Archibald Douglas, natural son of "The Good Sir James."

The Black Douglas, William, lord of Nithsdale (murdered by the earl of Clifford, 1390).

Tineman (the loser), Archibald, fourth earl, who lost the battles of Homildon, Shrewsbury, and Verneuil, in the last of which he was killed (1424).

William Douglas, eighth earl, stabbed by James II., and then despatched with a battle-axe by Sir Patrick Gray, at Stirling, February 13, 1452. Sir Walter Scott alludes to this in *The Lady of the Lake.*

James Douglas, ninth and last earl (died 1488). With him the senior branch closes.

II. The Red Douglases, a collateral branch.

Bell-the-Cat, the great earl of Angus. He is introduced by Scott in *Marmion.* His two sons fell in the battle of Flodden Field. He died in a monastery, 1514.

Archibald Douglas, sixth earl of Angus, and grandson of "Bell-the-Cat." James Bothwell, one of the family, forms the most interesting part of Scott's *Lady of the Lake.* He was the grandfather of Darnley, husband of Mary Queen of Scots. He died 1560.

James Douglas, earl of Morton, younger brother of the seventh earl of Angus. He took part in the murder of Rizzio, and was executed by the instrument called "the maiden" (1530–1581).

The "Black Douglas," introduced by Sir W. Scott in *Castle Dangerous*, is "The Gud schyr James." This was also the Douglas which was such a terror to the English that the women used to frighten their unruly children by saying they would "make the Black Douglas take them." He first appears in *Castle Dangerous* as "Knight of the tomb." The following nursery rhyme refers to him:—

> Hush ye, hush ye, little pet ye;
> Hush ye, hush ye, do not fret ye;
> The Black Douglas shall not get thee.
> Sir W. Scott, *Tales of a Grandfather*, i. 6.

Douglas, a tragedy by J. Home (1757). Young Norval, having saved the life of Lord Randolph, is given a commission in the army. Lady Randolph hears of the exploit, and discovers that the youth is her own son by her first husband, Lord Douglas. Glenalvon, who hates the new favorite, persuades Lord Randolph that his wife is too intimate with the young upstart, and the two surprise them in familiar intercourse in a wood. The youth, being attacked, slays Glenalvon, but is in turn slain by Lord Randolph, who then learns that the young man was Lady Randolph's son. Lady Randolph, in distraction, rushes up a precipice and throws herself down headlong, and Lord Randolph goes to the war then raging between Scotland and Denmark.

Douglas (*Archibald earl of*), father-in-law of Prince Robert, eldest son of Robert III. of Scotland.

Margery of Douglas, the earl's daughter, and wife of Prince Robert duke of Rothsay. The duke was betrothed to Elizabeth, daughter of the earl of March, but the engagement was broken off by intrigue.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Douglas (*George*), nephew of the regent Murray of Scotland, and grandson of the lady of Lochleven. George Douglas was devoted to Mary Queen of Scots.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Douglas and the Bloody Heart. The heart of Bruce was entrusted to Douglas to carry to Jerusalem. Landing in Spain, he stopped to aid the Castilians against the Moors, and in the heat of battle cast the "heart," enshrined in a golden coffer, into the very thickest of the foe, saying, "The heart or death!" On he dashed, fearless of danger, to regain the coffer, but perished in the attempt. The family thenceforth adopted the "bloody heart" as their armorial device.

Douglas Larder (*The*). When the "Good Sir James" Douglas, in 1306, took his castle by *coup de main* from the English, he caused all the barrels containing flour, meal, wheat, and malt to be knocked in pieces and their contents to be thrown on the floor; he then staved in all the hogsheads of wine and ale upon this mass. To this he flung the dead bodies slain and some dead horses. The English called this disgusting mass "The Douglas Larder." He then set fire to the castle and took refuge in the hills, for he said "he loved far better to hear the lark sing than the mouse cheep."

⁂ *Wallace's Larder* is a similar phrase. It is the dungeon of Ardrossan, in Ayrshire, where Wallace had the dead bodies of the garrison thrown, surprised by him in the reign of Edward I.

Douloureuse Garde (*La*), a castle in Berwick-upon-Tweed, won by Sir Launcelot du Lac, in one of the most terrific adventures related in romance. In memory of this event, the name of the castle was changed into *La Joyeuse Garde* or *La Garde Joyeuse*.

Dousterswivel (*Herman*), a German schemer, who obtains money under the promise of finding hidden wealth by a divining rod.—Sir W. Scott, *The Antiquary* (time, George III.).

The incident of looking for treasure in the church is copied from one which Lily mentions, who went with David Ramsay to search for hidden treasure in Westminster Abbey.—See *Old and New London*, i. 129.

Dove (*Dr.*), the hero of Southey's novel called *The Doctor* (1834).

Dove (*Sir Benjamin*), of Cropley Castle, Cornwall. A little, peaking, puling creature, desperately hen-pecked by a second wife; but madam overshot the mark, and the knight was roused to assert and maintain the mastery.

That very clever actor Cherry [1769–1812], appeared in "Sir Benjamin Dove," and showed himself a master of his profession.—Boaden.

Lady Dove, twice married, first to Mr. Searcher, king's messenger, and next to Sir Benjamin Dove. She had a *tendresse* for Mr. Paterson. Lady Dove was a terrible termagant, and when scolding failed used to lament for "poor dear dead Searcher, who——, etc., etc." She pulled her bow somewhat too tight, and Sir Benjamin asserted his independence.

Sophia Dove, daughter of Sir Benjamin. She loved Robert Belfield, but was engaged to marry the elder brother Andrew. When, however, the wedding day arrived, Andrew was found to be a married man, and the younger brother became the bridegroom.—R. Cumberland, *The Brothers* (1769).

Dowlas (*Daniel*), a chandler of Gosport, who trades in "coals, cloth, herrings, linen, candles, eggs, sugar, treacle, tea, and brickdust." This vulgar and illiterate petty shopkeeper is raised to the peerage under the title of "The Right Hon. Daniel Dowlas, Baron Duberly." But scarcely has he entered on his honors, when the "heir-at-law," supposed to have been lost at sea, makes his appearance in the person of Henry Morland. The "heir" settles on Daniel Dowlas an annuity.

Deborah Dowlas, wife of Daniel, and for a short time Lady Duberly. She assumes quite the airs and *ton* of gentility, and tells her husband "as he is a pear, he ought to behave as sich."

Dick Dowlas, the son, apprenticed to an attorney at Castleton. A wild young scamp, who can "shoot wild ducks, fling a bar, play at cricket, make punch, catch gudgeons, and dance." His mother says "he is the sweetest-tempered youth when he has everything his own way." Dick Dowlas falls in love with Cicely Homespun, and marries her.—G. Colman, *Heir-at-law* (1797).

> Miss Pope asked me about the dress. I answered. "It should be black bombazeen . . ." I proved to her that not only "Deborah Dowlas," but all the rest of the *dramatis personæ* ought to be in mourning . . . The three "Dowlases" as relatives of the deceased Lord Duberly; Henry Morland" as the heir-at-law; "Dr. Pangloss" as a clergyman, "Caroline Dormer" for the loss of her father, and "Kenrick" as a servant of the Dormer family.—James Smith.

Dowlas (*Old Dame*), housekeeper to the Duke of Buckingham.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Dowling (*Captain*), a great drunkard, who dies in his cups.—Crabbe, *Borough*, xvi. (1810).

Downer (*Billy*), an occasional porter and shoeblack, a diffuser of knowledge, a philosopher, a citizen of the world, and an "unfinished gentleman."—C. Selby, *The Unfinished Gentleman.*

Downing, Professor, in the University of Cambridge. So called from Sir George Downing, bart., who founded the law professorship in 1800.

Dowsabel, daughter of Cassemen (3 *syl.*), a knight of Arden; a ballad by M. Drayton (1593).

> Old Chaucer doth of Topaz tell,
> Mad Rabelais of Pantagruel,
> A later third of Dowsabel.
> M. Drayton, *Nymphida.*

Drac, a sort of fairy in human form, whose abode is the caverns of rivers. Sometimes these dracs will float like golden cups along a stream to entice bathers, but when the bather attempts to catch at them, the drac draws him under water.—*South of France Mythology.*

Dra'chenfels ("*Dragon rocks*"), so called from the dragon killed there by Siegfried, the hero of the *Niebelungen Lied.*

Dragon (*A*), the device on the royal banner of the old British kings. The leader was called the *pendragon.* Geoffrey of Monmouth says: "When Aure'lius was king, there appeared a star at Winchester, of wonderful magnitude and brightness, darting forth a ray at the end of which was a flame in the form of a dragon." Uther ordered two golden dragons to be made, one of which he presented to Winchester, and the other he carried with him as a royal standard. Tennyson says that Arthur's helmet had for crest a golden dragon."

> . . . they saw
> The dragon of the great pendragonship.
> That crowned the state pavilion of the king.
> Tennyson, *Guinevere.*

Dragon (*The*), one of the masques at Kennaquhair Abbey.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Dragon (*The Red*), the personification of "the devil," as the enemy of man.—Phineas Fletcher, *The Purple Island*, ix. (1633).

Dragon of Wantley (*i. e.* Warncliff, in Yorkshire), a skit on the old metrical romances, especially on the old rhyming legend of Sir Bevis. The ballad describes the dragon, its outrages, the flight of the inhabitants, the knight choosing his armor, the damsel, the fight and the victory. The hero is called "More, of More Hall" (*q. v.*)—Percy, *Reliques*, III. iii. 13.

(H. Carey, has a burlesque called *The Dragon of Wantley*, and calls the hero "Moore, of Moore Hall," 1697–1743).

Dragon's Hill (Berkshire). The legend says it is here that St. George killed the dragon; but the place assigned for this achievement in the ballad given in Percy's *Reliques* is "Sylēnê, in Libya." Another legend gives Berytus (*Beyrut*) as the place of this encounter.

(In regard to Dragon Hill, according to Saxon annals, it was here that Cedric (founder of the West Saxons) slew Naud the pendragon, with 5,000 men.)

Dragon's Teeth. The tale of Jason and Æêtês is a repetition of that of Cad mus.

In the tale of CADMUS, we are told the fountain of Arci'a (3 *syl.*) was guarded by a fierce dragon. Cadmus killed the dragon, and sowed its teeth in the earth. From these teeth sprang up armed men called "Sparti," among whom he flung stones, and the armed men fell foul of each other, till all were slain excepting five.

In the tale of JASON, we are told that having slain the dragon, which kept watch over the golden fleece, he sowed its teeth in the ground, and armed men sprang up. Jason cast a stone into the midst of them, whereupon the men attacked each other, and were all slain.

Dragons.

AHRIMAN, the dragon slain by Mithra. —*Persian Mythology.*

DAHAK, the three-headed dragon slain by Thraetana-Yaçna.—*Persian.*

FAFNIR, the dragon slain by Sigurd.

GRENDEL, the dragon slain by Beowulf, the Anglo-Saxon hero.

LA GARGOUILLE, the dragon which ravaged the Seine, slain by St. Romain of Rouen.

PYTHON, the dragon slain by Apollo. —*Greek Mythology.*

TARASQUE (2 *syl.*), the dragon slain at Aix-la-Chapelle by St. Martha.

ZOHAK, the dragon slain by Feridun (*Shahnāmeh*).

⁂ Numerous dragons have no special name. Many are denoted Red, White, Black, Great, etc.

Drake (Joseph Rodman), author of *The Culprit Fay* and *The American Flag*, died at the early age of twenty-five. His elegy was written by Fitz-Green Halleck and is known as far as the English tougue is spoken.

"Green be the turf above thee,
Friend of my better days!
None knew thee but to love thee,
None named thee but to praise."
(1820).

Drama. The earliest European drama since the fall of the Western empire appeared in the middle of the fifteenth century. It is called *La Celestina*, and is divided into twenty-one acts. The first act, which runs through fifty pages, was composed by Rodridgo Cota; the other twenty are ascribed to Ferdinando de Rojas. The whole was published in 1510.

The earliest English drama is entitled *Ralph Roister Doister*, a comedy by Nicholas Udal (before 1551, because mentioned by T. Wilson, in his *Rule of Reason*, which appeared in 1551).

The second English drama was *Gammer Gurton's Needle*, by Mr. S. Master of Arts. Warton, in his *History of English Poetry* (iv. 32), gives 1551 as the date of this comedy; and Wright, in his *Historia Histrionica*, says it appeared in the reign of Edward VI., who died 1553. It is generally ascribed to Bishop Still, but he was only eight years old in 1551.

Drama (*Father of the French*), Etienne, Jodell (1532–1573).

Father of the Greek Drama, Thespis (B. C. sixth century).

Father of the Spanish Drama, Lopêz de Vega (1562–1635).

Drap, one of Queen Mab's maids of honor.—Drayton, *Nymphidia.*

Dra'pier's Letters, a series of letters written by Dean Swift, and signed "M. D. Drapier," advising the Irish not to take the copper money coined by William Wood, to whom George I. had given a patent. These letters (1724) stamped out this infamous job and caused the patent to be cancelled. The patent was obtained by the Duchess of Kendall (mistress of the king), who was to share the profits.

Can we the Drapier then forget?
Is not our nation in his debt?
'Twas he that writ the "Drapier's Letters."
Dean Swift, *Verses on his own death.*

Drawcan'sir, a bragging, blustering bully, who took part in a battle, and killed every one on both sides, "sparing neither friend nor foe."—George Villiers, duke of Buckingham, *The Rehearsal* (1671).

Juan, who was a little superficial,
And not in literature a great Drawcansir.
Byron, *Don Juan*, xi. 51 (1824).

At length my enemy appeared, and I went forward some yards like a Drawcansir, but found myself seized with a panic as Paris was when he presented himself to fight with Menelaus.—Lesage, *Gil Blas*, vii. (1735).

Dream Authorship. Coleridge says that he wrote his *Kubla Khan* from his recollection of a dream.

⁂ Condillac (says Cabanis) concluded in his dreams the reasonings left incomplete at bed-time.

Dreams. The Indians believe all dreams to be revelations, sometimes made by the familiar genius, and sometimes by the "inner or divine soul." An Indian, having dreamt that his finger was cut off, had it really cut off the next day.—Charlevoix, *Journal of a Voyage to North America.*

Dream'er (*The Immortal*), John Bunyan, whose *Pilgrim's Progress* is said by him to be a dream (1628–1688).

⁂ The pretense of a dream was one of the most common devices of mediæval romance, as, for example, the *Romance of the Rose* and *Piers Plowman*, both in the fourteenth century.

Dreary (*Wat*), *alias* Brown Will, one of Macheath's gang of thieves. He is described by Peachum as "an irregular dog, with an underhand way of disposing of his goods" (act i. 1).—Gay, *The Beggar's Opera* (1727).

Drew (*Timothy*). A half-witted cobbler who, learning that a tailor had advertised for "frogs," catches a bagful and carries them to him, demanding one dollar a hundred. The testy tailor imagining himself the victim of a hoax, throws his shears at his head, and Timothy, in revenge empties the bag of bull-frogs upon the clean floor of Buckram's shop. Next day Timothy's sign was disfigured to read—"*Shoes Mended and Frogs Caught. By Timothy Drew.*—*The Frog Catcher*, Henry J. Finn, American Comic Annual 1831.

Drink used by actors, orators, etc.

Braham, bottled porter.

Catley (*Miss*), linseed tea and madeira.

Cooke (*G. F.*), everything drinkable.

Emery, brandy-and-water (cold).

Gladstone (*W. E.*), an egg beaten up in sherry.

Henderson, gum arabic and sherry.

Incledon, madeira.

Jordan (*Mrs.*), calves'-foot jelly dissolved in warm sherry.

Kean (*Edmund*), beef-tea for breakfast, cold brandy.

Lewis, mulled wine (with oysters).

Oxberry, tea.

Smith (*William*), coffee.

Wood (*Mrs.*), draught porter.

⁂ J Kemble took opium.

Drink. "*I drink the air*," says Ariel, meaning "I will fly with great speed.

In *Henry IV.* we have "devour the way," meaning the same thing.

Dri'ver, clerk to Mr. Pleydell, advocate, Edinburgh.—Sir W. Scott, *Guy Mannering* (time, George II.).

Driver of Europe. The duc de Choiseul, minister of Louis XV., was so called by the empress of Russia, because he had spies all over Europe, and ruled by them all the political cabals.

Dro'gio, probably Nova Scotia and Newfoundland. A Venetian voyager named Antonio Zeno (fourteenth century) so called a country which he discovered. It was said to lie south-west of Estotiland (*Labrador*), but neither Estotiland nor Drogio are recognized by modern geographers, and both are supposed to be wholly, or in a great measure, hypothetical.

Dro'mio (*The Brothers*), two brothers, twins, so much alike that even their nearest friends and masters knew not one from the other. They were the servants of two masters, also twins and the exact facsimiles of each other. The masters were Antiph'olus of Ephesus and Antipholus of Syracuse.—Shakespeare, *Comedy of Errors* (1593).

(*The Comedy of Errors* is borrowed from the *Menæchmi* of Plautus).

Dronsdaughter (*Tronda*), the old serving-woman of the Yellowleys.—Sir W. Scott, *The Pirate* (time, William III.).

Drop Serene (*Gutta Serēna*). It was once thought that this sort of blindness was an incurable extinction of vision by a transparent watery humor distilling on the optic nerve. It caused total blindness, but made no visible change in the eye. It is now known that this sort of blindness arises from obstruction in the capillary nerve-vessels, and in some cases at least is curable. Milton, speaking of his own blindness, expresses a doubt whether it arose from the *Gutta Serena* or the *suffusion of a cataract.*

> So thick a 'drop serene' hath quenched their orbs,
> Or dim 'suffusion' veiled.
> Milton, *Paradise Lost*, iii. 25 (1665).

Drood (*Edwin*), hero of Charles Dickens' unfinished novel of that name.

Drudgeit (*Peter*), clerk to Lord Bladderskate.—Sir W. Scott, *Redgauntlet* (time, George III.).

Drugger (*Abel*), a seller of tobacco; artless and gullible in the extreme. He was building a new house, and came to Subtle "the alchemist" to know on which side to set the shop door, how to dispose the shelves so as to ensure most luck, on what days he might trust his customers, and when it would be unlucky for him so to do.—Ben Jonson, *The Alchemist* (1610).

Thomas Weston was "Abel Drugger" himself [1727–1776], but David Garrick was fond of the part also [1716–1779].—C. Dibdin, *History of the Stage.*

Drugget, a rich London haberdasher, who has married one of his daughters to Sir Charles Racket. Drugget is "very fond of his garden," but his taste goes no further than a suburban tea-garden with leaden images, cockney fountains, trees cut into the shapes of animals, and other similar abominations. He is very headstrong, very passionate, and very fond of flattery.

Mrs. Druggett, wife of the above. She knows her husband's foibles, and, like a wise woman, never rubs the hair the wrong way.—A. Murphy, *Three Weeks after Marriage.*

Druid (*The*), the *nom de plume* of Henry Dixon, sportsman and sporting-writer. One of his books, called *Steeple-chasing*, appeared in the *Gentleman's Magazine.* His last work was called *The Saddle and Sirloin.*

⁂ Collins calls James Thomson (author of *The Seasons*) a druid, meaning a pastoral British poet or "Nature's High Priest."

> In yonder grave a Druid lies.
> Collins (1746).

Druid (*Dr.*), a man of North Wales, 65 years of age, the travelling tutor of Lord Abberville, who was only 23. The doctor is a pedant and antiquary, choleric in temper, and immensely bigoted, wholly without any knowledge of the human heart, or indeed any practical knowledge at all.

"Money and trade, I scorn 'em both; . . . I have traced the Oxus and the Po, traversed the Riphæan Mountains, and pierced into the inmost deserts of Kilmuc Tartary . . . I have followed the ravages of Kuli Chan with rapturous delight. There is a land of wonders; finely depopulated; gloriously laid waste; fields without a hoof to tread 'em; fruits without a hand to gather 'em: with such a catologue of pats, peetles, serpents, scorpions, caterpillars, toads, and putterflies! Oh, 'tis a recreating contemplation indeed to a philosophic mind!"—Cumberland, *The Fashionable Lover* (1780).

Druid Money, a promise to pay on the Greek Kalends. Patricius says: "Druidæ pecuniam mutuo accipiebant in posteriore vita redderituri."

> Like money by the Druids borrowed,
> In th' other world to be restored.
> Butler, *Hudibras*, iii. 1 (1678).

⁂ Purchase tells us of certain priests of Pekin, "who barter with the people upon bills of exchange, to be paid in heaven a hundredfold."—*Pilgrims*, iii. 2.

Drum (*Jack*), *Jack Drum's entertainment* is giving a guest the cold shoulder.

Shakespeare calls it "John Drum's entertainment" (*All Well, etc.*, act iii. sc. 6), and Holinshead speaks of "Tom Drum his entertaynement, which is to hale a man in by the heade, and thrust him out by both the shoulders."

Drummle (*Bentley*) **and Startop,** two young men who read with Mr. Pocket. Drummle is a surly, ill-conditioned fellow, who marries Estella.—C. Dickens, *Great Expectations* (1860).

Drunken Parliament, a Scotch parliament assembled at Edinburgh, January 1, 1661.

> It was a mad, warring time, full of extravagance; and no wonder it was so, when the men of affairs were almost perpetually drunk.—Burnet, *His Own Time* (1723--34).

Druon "the Stern," one of the four knights who attacked Britomart and Sir Scudamore (3 *syl.*).

> The warlike dame (*Britomart*) was on her part assaid
> By Clarabel and Blandamour at one;
> While Paridel and Druon fiercely laid
> On Scudamore, both his professèd fone [*foes*].
> Spenser, *Faëry Queen*, iv. 9 (1596).

Druses (*Return of the*). The Druses, a semi-Mohammedan sect of Syria, being attacked by Osman, take refuge in one of the Spor'adês, and place themselves under the protection of the Knights of Rhodes. These knights slay their sheiks and oppress the fugitives. In the sheik massacre, Dja'bal is saved by Maä'ni, and entertains the idea of revenging his people and leading them back to Syria. To this end he gives out that he is Hakeem, the incarnate god, returned to earth, and soon becomes the leader of the exiled Druses. A plot is formed to murder the prefect of the isle, and to betray the Island to Venice, if Venice will supply a convoy for their return. An'eal (2 *syl.*), a young woman stabs the prefect, and dies in bitter disappointment when she discovers that Djabal is a mere impostor. Djabal stabs himself when his imposition is made public, but Loys, (2 *syl.*) a Brenton count, leads the exiles back to Lebanon. Robert Browning.—*The Return of the Druses.*

⁂ Historically, the Druses, to the number of 160,000 or 200,000, settled in Syria, between Djebail and Saïde, but their original seat was Egypt. They quitted Egypt from persecution, led by Dăra'zi or Durzi, from whom the name Druse (1 *syl.*) is derived. The founder of the sect was the hakêm B'amr-ellah (eleventh century), believed to be incarnate deity, and the last prophet who communicated between God and man. From this founder the head of the sect was called the *hakêm*, his residence being Deir-el-Kamar. During the thirteenth or fourteenth century the Druses were banished from Syria, and lived in exile in some of the Sporadês but were led back to Syria early in the fifteenth century by Count Loys de Duex, a new convert. Since 1588 they have been tributaries of the sultan.

> What say you does this wizard style himself—
> Hakeem Biamrallah, the Third Fatimite?
> What is this jargon? He the insane prophet,
> Dead near three hundred years!
> Robert Browning, *The Return of the Druses.*

Dryas or DRYAD, a wood-nymph, whose life was bound up with that of her tree (Greek, δρυάς, δρυάδος.)

> "The quickening power of the soul," like Martha, "is busy about many things," or like "a Dryas living in a tree."—Sir John Davies, *Immortality of the soul,* xii.

Dry-as-Dust (*The Rev. Doctor*), an hypothetical person whom Sir W. Scott makes use of to introduce some of his novels by means of prefatory letters. The word is a synonym for a dull, prosy, plodding historian, with great show of learning, but very little attractive grace.

Dryden of Germany (*The*), Martin Opitz, sometimes called "The Father of German Poetry" (1597–1639).

Dryeesdale (*Jasper*), the old steward at Lochleven Castle.—Sir W. Scott, *The Abott* (time, Elizabeth).

Dry'ope (3 *syl.*), daughter of King Dryops, beloved by Apollo. Apollo, having changed himself into a tortoise, was taken by Dryopê into her lap, and became the father of Amphis'sos. Ovid says that Dryopê was changed into a lotus (*Met.*, x. 331).

Duar'te (3 *syl.*), the vainglorious son of Guiomar.—Beaumont and Fletcher, *The Custom of the Country* (1647).

Dubosc, the great thief, who robs the night-mail from Lyons, and murders the courier. He bears such a strong likeness to Joseph Lesurques (act i. 1) that their identity is mistaken.—Ed. Stirling, *The Courier of Lyons* (1852).

Dubourg (*Mons.*), a merchant at Bordeaux, and agent there of Osbaldistone of London.

Clement Dubourg, son of the Bordeaux merchant, one of the clerks of Osbaldistone, merchant.—Sir W. Scott, *Rob Roy* (time, George I.).

Dubric (*St.*) or St. Dubricius, archbishop of the City of Legions (*Caerleon-upon-Usk*; Newport is the only part left.) He set the crown on the head of Arthur, when only 15 years of age. Geoffrey says (*British history*, ix. 12); "This prelate, who was primate of Britain, was so eminent for his piety, that he could cure any sick person by his prayers. St. Dubric abdicated and lived a hermit, leaving David his successor. Tennyson introduced him in his *Coming of Arthur*, *Enid*, etc.

> St. Dubric, whose report old Carleon yet doth carry.
>
> Drayton, *Polyolbion*, xxiv. (1622).

> To whom arrived, by Dubric the high saint,
> Chief of the Church in Britain, and before
> The stateliest of her altar-shrines, the king
> That morn was married.
>
> Tennyson, *The Coming of Arthur.*

Ducho'mar was in love with Morna, daughter of Comac, king of Ireland. Out of jealousy, he slew Câthba, his more successful rival, went to announce his death to Morna, and then asked her to marry him. She replied she had no love for him, and asked for his sword. "He gave the sword to her tears," and she stabbed him to the heart. Duchômar begged the maiden to pluck the sword from his breast that he might die; and when she approached him for the purpose, "he seized the sword from her, and slew her."

> "Duchômar, most gloomy of men; dark are thy brows and terrible; red are thy rolling eyes . . . I love thee not," said Morna; "hard is thy heart of rock, and dark is thy terrible brow."—Ossian, *Fingal*, i.

Duchran (*The laird of*), a friend of Baron Bradwardine.—Sir W. Scott, *Waverley* (time, George II.).

Du Croisy and his friend La Grange are desirous to marry two young ladies whose heads are turned by novels. The silly girls fancy the manners of these gentlemen too unaffected and easy to be aristocratic; so the gentlemen send to them their valets, as "the viscount de

Jodelet," and "the marquis of Mascarille." The girls are delighted whith their titled visitors; but when the game had gone far enough, the masters enter and unmask the trick. By this means the girls are taught a useful lesson, without being subjected to any fatal consequence.—Molière, *Les Précieuses Ridicules* (1659).

Dudley, a young artist; a disguise assumed by Harry Bertram.—Sir W. Scott, *Guy Mannering* (time, George II.).

Dudley (*Captain*), a poor English officer, of strict honor, good family, and many accomplishments. He has served his country for thirty years, but can scarcely provide bread for his family.

Charles Dudley, son of Captain Dudley. High-minded, virtuous, generous, poor, and proud. He falls in love with his cousin Charlotte Rusport, but forbears proposing to her, because he is poor and she is rich. His grandfather's will is in time brought to light, by which he becomes the heir of a noble fortune, and he then marries his cousin.

Louisa Dudley, daughter of Captain Dudley. Young, fair, tall, fresh, and lovely. She is courted by Belcour the rich West Indian, to whom ultimately she is married.—Cumberland, *The West Indian* (1771).

Dudley Diamond (*The*). In 1868 a black shepherd named Swartzboy brought to his master, Nie Kirk, this diamond, and received for it £400, with which he drank himself to death. Nie Kirk sold it for £12,000; and the earl of Dudley gave Messrs. Hunt and Roskell £30,000 for it. It weighed in the rough 88½ carats, but cut into a heart shape it weighs 44½ carats. It is triangular in shape, and of great brilliancy.

⁂ This magnificent diamond, that called the "Stewart" (*q. v.*), and the "Twin," have all been discovered in Africa since 1868.

Dudu, one of the three beauties of the harem, into which Juan, by the sultan's order, had been admitted in female attire. Next day, the sultana, out of jealousy, ordered that both Dudù and Juan should be stitched in a sack and cast into the sea; but by the connivance of Baba the chief eunuch, they affected their escape.—Byron, *Don Juan*, vi. 42, etc.

> A kind of sleeping Venus seemed Dudu . . .
> But she was pensive more than melancholy . . .
> The strangest thing was, beauteous, she was holy,
> Unconscious, albeit turned of quick seventeen.
> Canto vi. 42–44 (1824).

Duenna (*The*), a comic opera by R. B. Sheridan (1773). Margaret, the duenna, is placed in charge of Louisa, the daughter of Don Jerome. Louisa is in love with Don Antonio, a poor nobleman of Seville; but her father resolves to give her in marriage to Isaac Mendoza, a rich Portuguese Jew. As Louisa will not consent to her father's arrangement, he locks her up in her chamber, and turns the duenna out of doors, but in his impetuous rage he in reality turns his daughter out, and locks up the duenna. Isaac arrives, is introduced to the lady, elopes with her, and is duly married. Louisa flees to the convent of St. Catharine, and writes to her father for his consent to her marriage to the man of her choice; and Don Jerome supposing she means the Jew, gives it freely, and she marries Antonio. When they meet at breakfast at the old man's house, he finds that Isaac has married the duenna, Louisa has married Antonio, and his son has married Clara; but the old man is reconciled and says, "I am an obstinate old fellow, when I'm in the wrong, but you shall all find me steady in the right."

Duessa (*false faith*), is the personification of the papacy. She meets the Red Cross Knight in the society of Sansfoy (*infidelity*), and when the knight slays Sansfoy, she turns to flight. Being overtaken, she says her name is Fidessa (*true faith*), deceives the knight, and conducts him to the palace of Lucif′era, where he encounters Sansjoy (canto 2). Duessa dresses the wounds of the Red Cross Knight, but places Sansjoy under the care of Escula′pius in the infernal regions (canto 4). The Red Cross Knight leaves the palace of Lucifera, and Duessa induces him to drink of the "Enervating Fountain;" Orgoglio then attacks him, and would have slain him if Duessa had not promised to be his bride. Having cast the Red Cross Knight into a dungeon, Orgoglio dresses his bride in most gorgeous array, puts on her head "a triple crown" (*the tiara of the pope*), and sets her on a monster beast with "seven heads" (*the seven hills of Rome*). Una (*truth*) sends Arthur (England) to rescue the captive knight, and Arthur slays Orgoglio, wounds the beast, releases the knight, and strips Duessa of her finery (*the Reformation*); whereupon she flies into the wilderness to conceal her shame (canto 7).—Spenser, *Faëry Queen*, i. (1590).

Duessa, in bk. v., allegorizes Mary queen of Scots. She is arraigned by Zeal before Queen Mercilla (*Elizabeth*), and charged with high treason. Zeal says he shall pass by for the present "her counsels false conspired" with Blandamour (*earl of Northumberland*), and Paridel (*earl of Westmoreland*), leaders of the insurrection of 1569, as that wicked plot came to naught, and the false Duessa was now "an untitled queen." When Zeal had finished, an old sage named the Kingdom's Care (*Lord Burghley*) spoke, and opinions were divided. Authority, Law of Nations, and Religion thought Duessa guilty, but Pity, Danger, Nobility of Birth, and Grief pleaded in her behalf. Zeal then charges the prisoner with murder, sedition, adultery, and lewd impiety; whereupon the sentence of the court is given against her. Queen Mercilla, being called on to pass sentence, is so overwhelmed with grief that she rises and leaves the court.—Spenser, *Faëry Queen*, v. 9 (1596).

Duff (*Jamie*), the idiot boy attending Mrs. Bertram's funeral.—Sir W. Scott, *Guy Mannering* (time, George II.).

Duke (*My lord*), a duke's servant, who assumes the airs and title of his master, and is addressed as "Your grace," or "My lord duke." He was first a country cowboy, then a wig-maker's apprentice, and then a duke's servant. He could neither write nor read, but was a great coxcomb, and set up for a tip-top fine gentleman.—Rev. J. Townley, *High Life Below Stairs* (1763).

Duke (*The Iron*), the duke of Wellington, also called "The Great Duke" (1769–1852).

Duke and Duchess, in pt. II. of *Don Quixote*, who play so many sportive tricks on "the Knight of the Woeful Countenance," were Don Carlos de Borja, count of Ficallo, and Donna Maria of Aragon, duchess of Villaher′mora, his wife, in whose right the count held extensive estates on the banks of the Ebro, among others a country seat called Buena′via, the place referred to by Cervantês (1615).

Duke of Mil'an, a tragedy by Massinger (1622). A play evidently in imitation of Shakespeare's *Othello.* "Sforza" is Othello; "Francesco," Iago: "Marcelia," Desdemona: and "Eugenia," Emilia. Sforza "the More" [*sic*] doted on Marcelia his young bride, who amply returned his love. Francesco, Sforza's favorite, being left lord protector of Milan during a temporary absence of the duke, tried to corrupt Marcelia; but failing in this, accused her to Sforza of wantonness. The duke, believing his favorite, slew his beautiful young bride. The cause of Francesco's villainy was that the duke had seduced his sister Eugenia.

⁂ Shakespeare's play was produced 1611, about eleven years before Massinger's tragedy. In act v. 1 we have "Men's injuries we write in brass," which brings to mind Shakespeare's line, "Men's evil manners live in brass, their virtues we write in water."

(Cumberland reproduced this drama, with some alterations, in 1780).

Duke Combe, William Combe, author of *Dr. Syntax,* and translator of *The Devil upon Two Sticks,* from *Le Diable Boiteux* of Lesage. He was called *duke* from the splendor of his dress, the profusion of his table, and the magnificence of his deportment. The last fifteen years of his life were spent in the King's Bench (1743–1823).

Dulcama'ra (*Dr.*), an itinerant physician, noted for his pomposity; very boastful, and a thorough charlatan.—Donizetti, *L'Elisire d'Amore* (1832).

Dulcarnon. (See DHU'L KARNEIN.)

Dulcifluous Doctor, Antony Andreas, a Spanish minorite of the Duns Scotus school (*–1320).

Dulcin'ea del Tobo'so, the lady of Don Quixote's devotion. She was a fresh-colored country wench, of an adjacent village, with whom the don was once in love. Her real name was Aldonza Lorenzo. Her father was Lorenzo Corchuelo, and her mother Aldonza Nogalês. Sancho Panza describes her in pt. I. ii. 11.—Cervantes, *Don Quixote,* I. i. 1 (1605).

"Her flowing hair," says the knight, "is of gold, her forehead the Elysian fields, her eyebrows two celestial arches, her eyes a pair of glorious suns, her cheeks two beds of roses, her lips two coral portals that guard her teeth of Oriental pearl, her neck is alabaster, her hands are polished ivory, and her bosom whiter than the new-fallen snow.

> Ask you for whom my tears do flow so?
> 'Tis for Dulcinea del Toboso.
> *Don Quixote,* I iii. 11 (1605).

Dull, a constable.—Shakespeare, *Love's Labour's Lost* (1594).

Du'machus. The impenitent thief is so called in Longfellow's *Golden Legend,* and the penitent thief is called Titus.

In the apocryphal *Gospel of Nicodemus,* the impenitent thief is called Gestas, and the penitent one Dysmas.

In the story of *Joseph of Arimathea,* the impenitent thief is called Gesmas, and the penitent one Dismas.

> Alta petit Dismas, infelix infima Gesmas.
> *A Monkish Charm to Scare away Thieves.*

> Dismas in paradise would dwell,
> But Gesmas chose his lot in hell.

Dumain, a French lord in attendance on Ferdinand, king of Navarre. He agreed to spend three years with the king in study, during which time no woman was to approach the court. Of course, the compact was broken as soon as made, and Dumain fell in love with Katharine. When however, he proposed marriage, Katharine deferred her answer for twelve months and a day, hoping by that time "his face would be more bearded," for, she said, "I'll mark no words that smooth-faced wooers say."

> The young Dumain, a well-accomplished youth,
> Of all that virtue love for virtue loved;
> Most power to do most harm, least knowing ill;
> For he hath wit to make an ill shape good,
> And shape to win grace, tho' he had no wit.
> Shakespeare, *Love's Labour's Lost*, act ii. sc. 1 (1594).

Du'marin, the husband of Cym'oent, and father of Marinel.—Spenser, *Fairy Queen*, iii. 4.

Dumas (*Alexandre D.*), in 1845, published sixty volumes.

> The most skillful copyist, writing 12 hours a day, can with difficulty do 3,900 letters in an hour, which gives him 46,800 per diem, or 60 pages of a romance. Thus he could copy 5 volumes octavo per month and 60 in a year, supposing that he did not lose one second of time, but worked without ceasing 12 hours every day thoughout the entire year.—De Mirecourt, *Dumas Père* (1867).

Dumb Ox (*The*). St. Thomas Aqui'nas was so called by his fellow-students at Cologne, from his taciturnity and dreaminess. Sometimes called "The Great Dumb Ox of Sicily." He was larged-bodied, fat, with a brown complexion, and a large head partly bald.

> Of a truth, it almost makes me laugh
> To see men leaving the golden grain,
> To gather in piles the pitiful chaff
> That old Peter Lombard thrashed with his brain,
> To have it caught up and tossed again
> On the horns of the Dumb Ox of Cologne.
> Longfellow, *The Golden Legend.*

(Thomas Aquinas was subsequently called "The Angelic Doctor," and the "Angel of the Schools," 1224–1274.)

Dumbiedikes (*The old laird of*), an exacting landlord, taciturn and obstinate.

> The laird of Dumbiedikes had hitherto been moderate in his exactions . . . but when a stout, active young fellow appeared . . . he began to think so broad a pair of shoulders might bear an additional burden. He regulated, indeed, his management of his dependants as carters do their horses, never failing to clap an additional brace of hundred-weights on a new and willing horse.—Chap. 8 (1818).

The young laird of Dumbiedikes (3 *syl.*), a bashful young laird, in love with Jeanie Deans, but Jeanie marries the Presbyterian minister, Reuben Butler.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Dum'merar (*The Rev. Dr.*), a friend of Sir Geoffrey Peveril.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Dummy or SUPERNUMERARY. "Celimène," in the *Précieuses Ridicules*, does not utter a single word, although she enters with other characters on the stage.

Dumtous'tie (*Mr. Daniel*), a young barrister, and nephew of Lord Bladderskate.—Sir W. Scott, *Redgauntlet* (time, George III.).

Dun (*Squire*), the hangman who came between Richard Brandon and Jack Ketch.

> And presently a halter got,
> Made of the best strong hempen teer,
> And ere a cat could lick his ear,
> Had tied him up with as much art
> As Dun himself could do for's heart.
> Cotton, *Virgil Travestied*, iv. (1677).

Dun Cow (*The*), slain by Sir Guy of Warwick on Dunsmore Heath, was the cow kept by a giant in Mitchel Fold [*middle-fold*], Shropshire. Its milk was inexhaustible. One day an old woman, who had filled her pail, wanted to fill her sieve also with its milk, but this so enraged the cow that it broke away, and wandered to Dunsmore, where it was killed.

*** A huge tusk, probably an elephant's, is still shown at Warwick Castle as one of the horns of this wonderful cow.

Dunbar and March (*George, earl of*), who deserted to Henry IV. of England. because the betrothal of his daughter Elizabeth to the king's eldest son was broken off by court intrigue.

Elizabeth Dunbar, daughter of the earl of Dunbar and March, betrothed to Prince Robert, duke of Rothsay, eldest son of Robert III. of Scotland. The earl of Douglas contrived to set aside this betrothal in favor of his own daughter Elizabeth, who married the prince, and became duchess of Rothsay.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Duncan "the Meek," king of Scotland, was son of Crynin, and grandson of Malcolm II., whom he succeeded on the throne. Macbeth was the son of the younger sister of Duncan's mother, and hence Duncan and Macbeth were first cousins. Sueno, king of Norway, having invaded Scotland, the command of the army was entrusted to Macbeth and Banquo, and so great was their success that only ten men of the invading army were left alive. After the battle, King Duncan paid a visit to Macbeth in his castle of Inverness, and was there murdered by his host. The successor to the throne was Duncan's son Malcolm, but Macbeth usurped the crown. —Shakespeare, *Macbeth* (1606).

Duncan (*Captain*), cf Knockdunder, agent at Roseneath to the Duke of Buckingham.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Duncan (*Duroch*), a follower of Donald Beau Lean.—Sir W. Scott, *Waverley* (time, George II.).

Dunce, wittily or willfully derived from Duns, surnamed "Scotus."

In the Gaelic, *donas* [*means*]. "bad luck" or in contempt, "a poor ignorant creature." The Lowland Scotch has *donsie*, "unfortunate, stupid." —*Notes and Queries*, 225, September 21, 1878.

Dun'ciad ("*the dunce epic*"), a satire by Alexander Pope—written to revenge himself upon his literary enemies. The plot is this: Eusden the poet-laureate being dead, the goddess of Dulness elects Colley Cibber as his successor. The installation is celebrated by games, the most important being the "reading of two voluminous works, one in verse and the other in prose, without nodding." King Cibber is then taken to the temple of Dulness, and lulled to sleep on the lap of the goddess. In his dream he sees the triumphs of the empire. Finally the goddess having established the kingdom on a firm basis, Night and Chaos are restored, and the poem ends (1728--42).

Dundas, (*Starvation*), Henry Dundas, first Lord Melville. So called because he introduced into the language the word *starvation*, in a speech on American affairs (1775).

Dunder (*Sir David*), of Dunder Hall, near Dover. An hospitable, conceited, whimsical old gentleman, who forever interrupts a speaker with "Yes, yes, I know it," or "Be quiet, I know it." He rarely finishes a sentence, but runs on in this style: "Dover is an odd sort of a—eh?" "It is a dingy kind of a—humph!" "The ladies will be happy to—eh?" He is the father of two daughters, Harriet and Kitty, whom he accidentally detects in the act of eloping with two guests. To prevent a scandal, he sanctions the marriages, and discovers that the two lovers, both in family and fortune, are suitable sons-in-law.

Lady Dunder, fat, fair, and forty if not more. A country lady, more fond of making jams and pastry than doing the fine lady. She prefers cooking to croquet, and making the kettle sing to singing herself. (See HARRIET and KITTY.)—G. Colman, *Ways and Means* (1788).

William Dowton [1764–1851] played "Sir Anthony Absolute," "Sir Peter Teazle," "Sir David Dunder," and "Sir John Falstaff," and looked the very characters he represented.—W. Donaldson, *Recollections*.

⁂ "Sir Anthony Absolute," in *The Rivals* (Sheridan); "Sir Peter Teazle," in *The School for Scandal* (Sheridan).

Dundrear'y (*Lord*), a good natured, indolent, blundering, empty-headed swell; the chief character in Tom Taylor's dramatic piece entitled *Our American Cousin.* He is greatly characterized by his admiration of "Brother Sam," for his incapacity to follow out the sequence of any train of thought, and for supposing all are insane who differ from him.

(Mr. Sothern of the Haymarket created this character by his power of conception and the genius of his acting.)

Dunios (*The count de*), in Sir W. Scott's novel of *Quentin Durward* (time, Edward IV.).

Dunois the Brave, hero of the famous French song, set to music by Queen Hortense, mother of Napoleon III., and called *Partant pour Syrie.* His prayer to the Virgin, when he left for Syria, was:

Que j'aime la plus belle,
Et sois le plus vaillant!

He behaved with great valor, and the count whom he followed gave him his daughter to wife. The guests, on the bridal day, all cried aloud:

Amour à la plus belle!
Honneur au plus vaillant!
Words by M. de Laborde (1809).

Dun'over, a poor gentleman introduced by Sir W. Scott in the introduction of *The Heart of Midlothian* (time, George II.).

Dunrommath, lord of Uthal, one of the Orkneys. He carried off Oith'ona, daughter of Nuäth (who was engaged to be married to Gaul, son of Morni), and was slain by Gaul in fight.

Gaul advanced in his arms. Dunrommath shrunk behind his people. But the spear of Gaul pierced the gloomy chief; his sword lopped off his head as it bended in death.—Ossian, *Oithoha*.

Duns Scotus, called "The Subtle Doctor," said to have been born at Dunse, in Berwickshire, or Dunstance, in Northumberland (1265–1308).

⁂ John Scotus, called *Erigĕna* ("Erin-born"), is quite another person (*–886). Erigena is sometimes called "Scotus the Wise," and lived four centuries before "The Subtle Doctor."

Dun-Shunner (*Augustus*), a *nom de plume* of Professor William Edmonstoune Aytoun, in *Blackwood's Magazine* (1813–1865).

Duns'tan (*St.*), patron saint of goldsmiths and jewellers. He was a smith, and worked up all sorts of metals in his cell near Glastonbury Church. It was in this cell that, according to legend, Satan had a gossip with the saint, and Dunstan caught his sable majesty by the nose with a pair of red-hot forceps.

Dunthal'mo, lord of Teutha (*the Tweed*). He went "in his pride against

Rathmor," chief of Clutha (*the Clyde*), but being overcome, "his rage arose," and he went "by night with his warriors" and slew Rathmor in his banquet hall. Touched with pity for his two young sons (Calthon and Colmar), he took them to his own house and brought them up. "They bent the bow in his presence, and went forth to his wars." But observing that their countenances fell, Dunthalmo began to be suspicious of the young men, and shut them up in two separate caves on the banks of the Tweed, where neither "the sun penetrated by day nor the moon by night." Colmal (the daughter of Dunthalmo), disguised as a young warrior, loosed Calthon from his bonds, and fled with him to the court of Fingal, to crave aid for the liberation of Colmar. Fingal sent his son Ossian with 300 men to effect this object, but Dunthalmo, hearing of their approach, gathered together his strength and slew Colmar. He also seized Calthon, mourning for his brother, and bound him to an oak. At daybreak Ossian moved to the fight, slew Dunthalmo, and having released Calthon, "gave him to the white-bosomed Colmal."—Ossian, *Calthon and Colmal.*

Dupeley (*Sir Charles*), a man who prided himself on his discernment of character, and defied any woman to entangle him in matrimony; but he mistook Lady Bab Lardoon, a votary of fashion, for an unsophisticated country maiden, and proposed marriage to her.

> "I should like to see the woman," he says, "that could entangle me . . . Shew me a woman . . . and at the first glance I will discover the whole extent of her artifice.—Burgoyne, *The Maid of the Oaks*, i. 1.

Duprè [*Du.Pray'*], a servant of Mr. Darlemont, who assists his master in abandoning Julio, count of Harancour (his ward) in the streets of Paris, for the sake of becoming possessor of his ward's property. Duprè repents and confesses the crime.—Th. Holcroft, *The Deaf and Dumb* (1785).

Duran'dal, the sword of Orlandó, the workmanship of fairies. So admirable was its temper that it would "cleave the Pyrenees at a blow."—Ariosto, *Orlando Furioso* (1516)

Durandar'te (4 *syl.*), a knight who fell at Roncesvallês (4 *syl.*). Durandartê loved Belerma whom he served for seven years, and was then slain; but in dying he requested his cousin Montesi'nos to take his heart to Belerma.

> Sweet in manners, fair in favor,
> Mild in temper, fierce in fight.
> Lewis.

Dur'den (*Dame*), a notable country gentlewoman, who kept five men-servants "to use the spade and flail," and five women-servants "to carry the milkenpail." The five men loved the five maids. Their names were:

> Moll and Bet, and Doll and Kate, and Dorothy Draggletail;
> John and Dick, and Joe and Jack, and Humphrey with his flail.
> *A Well-known Glee.*

(In *Bleak House*, by C. Dickens, Esther Summerson is playfully called "Dame Durden.")

Duretete (*Captain*), a rather heavy gentleman who takes lessons in gallantry from his friend, young Mirabel. Very bashful with ladies, and for ever sparring with Bisarre, who teazes him unmercifully [*Dure-tait, Be-zar'*].—G. Farquhar, *The Inconstant* (1702).

Durinda'na, Orlando's sword, given him by his cousin Malagi'gi. This sword and the horn Olifant were buried at the feet of the hero.

⁂ Charlemagne's sword "Joyeuse" was also buried with him, and "Tizo′na" was buried with the Cid.

Duroti′ges (4. *syl.*). Below the Hedui (those of Somersetshire) came the Durotigês, sometimes called Mŏr′ĭni. Their capital was Du′rĭnum (*Dorchester*), and their territory extended to Vindĕl′ia (*Portland Isle*).—Richard of Cirencestre, *Ancient State of Britain*, vi. 15.

> The Durotīgês on the Dorsetian sand.
> Drayton, *Polyolbion*, xvi. (1613).

Durward (*Quentin*), hero and title of a novel by Sir W. Scott. Quentin Durward is the nephew of Ludovic Lesly (surnamed *Le Balafré*). He enrolls himself in the Scottish guard, a company of archers in the pay of Louis XI., at Plessis les Tours, and saves the king in a boar-hunt. When Lèigeis is assaulted by insurgents, Quentin Durward and the Countess Isabelle de Croye escape on horseback. The countess publicly refuses to marry the duc d'Orlèans, and ultimately marries the young Scotchman.

Dusronnal, one of the two steeds of Cuthullin, general of the Irish tribes. The other was "Sulin-Sifadda" (*q. v.*).

> Before the left side of the car is seen the snorting horse. The thin-maned, high-headed, strong-hoofed, fleet, bounding son of the hill. His name Dusronnal, among the stormy sons of the sword . . . the [*two*] steeds like wreaths of mist fly over the vales. The wildness of deer is in their course, the strength of eagles descending on the prey.—Ossian, *Fingal.* i.

Dutch School of painting, noted for its exactness of detail and truthfullness to life:—

For *Portraits*: Rembrandt, Bol, Flĭnck, Hals, and Vanderhelst.

For *Conversation pieces:* Gerhard Douw, Terburg, Metzu, Mieris, and Netscher.

For *low life:* Ostade Brower and Jan Steen.

For *landscapes:* Ruysdael, Hobbĕmà, Cuyp, Vanderneer (*moonlight scenes*), Berchem and A. Both.

For *battle scenes:* Wouvermans and Huchtenburg.

For *marine pieces:* Vandevelde and Bakhuizen.

For *still life and flowers:* Kalf, A. van Utrecht, Van Huysum, and De Heem.

Dutch Housewifery. In his papers upon *Old New York* (1846), John Fanning Watson pays a just tribute to Knickerbocker housekeepers.

> "The cleanliness of Dutch housewifery was always extreme. Everything had to submit to scrubbing and scouring; dirt in no form could be endured by them, and dear as water was in the city, where it was generally sold, still it was in perpetual requisition. It was their honest pride to see a well-furnished dresser, showing copper and pewter in shining splendor as if for ornament rather than for use. In all this they differed widely from the Germans, a people with whom they have been erroneously and often confounded. Roost fowls and ducks are not more different. As water draws one it repels the other."

Dutton (*Mrs. Dolly*), dairy-maid to the Duke of Argyll.—Sir W. Scott, *Heart of Midlothian* (time George II.).

Dwarf. The following are celebrated dwarfs of real life:—

Andromeda, 2 feet 4 inches. One of Julia's free maids.

Aristratos, the poet. "So small," says Athenæos, "that no one could see him."

Bebe (2 *syl.*), 2 feet 9 inches. The dwarf of Stanislas, king of Poland (died 1764).

BORUWLASKI (*Count Joseph*), 2 feet 4 inches. Died aged 98 (1739–1837). He had a brother and a sister both dwarfs.

BUCHINGER (*Matthew*), who had no arms or legs, but *fins* from the shoulders. He could draw, write, thread needles, and play the hautboy. Fac-similes of his writing are preserved among the Harleian MSS. (born 1674—*).

CHUNG, recently exhibited with Chang the giant.

COLO'BRI (*Prince*,) of Sleswig, 25 inches; weight, 25 lbs. (1851).

CONOPAS, 2 feet 4 inches. One of the dwarfs of Julia, niece of Augustus.

COPPERNIN, the dwarf of the princess of Wales, mother of George III. The last court-dwarf in England.

CRACHAMI (*Caroline*), a Sicilian, born at Palermo, 20 inches. Her skeleton is preserved in Hunter's Museum (1814–1824).

DECKER or DUCKER (*John*), 2 feet 6 inches. An Englishman (1610).

FARREL (*Owen*), 3 feet 9 inches. Born at Cavan. He was of enormous strength (died 1742),

FERRY (*Nicholas*), usually called Bébé, contemporary with Boruwlaski. He was a native of France. Height at death, 2 feet 9 inches (died 1737).

GIBSON (*Richard*) and his wife Anne Shepherd. Neither of them 4 feet. Gibson was a noted portrait painter, and a page of the back-stairs in the court of Charles I. The king honored the wedding with his presence; and they had nine children (1615--1690).

> Design or chance makes others wive,
> But Nature did this match contrive.
> Waller (1642).

HUDSON (*Sir Jeffrey*), 18 inches. He was born at Oakham, in Rutlandshire (1619--1678).

LUCIUS, 2 feet; weight 17 lbs. The dwarf of the Emperor Augustus.

PHILE'TAS, a poet, so small that "he wore leaden shoes to prevent being blown away by the wind" (died B. C. 280).

PHILIPS (*Calvin*) weighed less than 2 lbs. His thighs were not thicker than a man's thumb. He was born at Bridgewater, Massachusetts, in 1791.

RITCHIE (*David*), 3 feet 6 inches. Native of Tweeddale.

SOUVRAY (*Therese*).

STOBEUIN (*C. H.*) of Nuremberg was less than 3 feet at the age of 20. His father, mother, brothers, and sisters were all under the medium height.

THUMB (*General Tom*). His real name was Charles S. Stratton; 25 inches; weight, 25 lbs. at the age of 25. Born at Bridgeport, Connecticut, in 1832.

THUMB (*Tom*), 2 feet 4 inches. A Dutch dwarf.

XIT, the royal dwarf of Edward VI.

⁂ Nicephorus Calistus tells us of an Egyptian dwarf "not bigger than a partridge."

Dwarf of Lady Clerimond was named Pac'olet. She had a winged horse, which carried off Valentine, Orson, and Clerimond from the dungeon of of Ferrăgus to the palace of King Pepin; and subsequently carried Valentine to the palace of Alexander, his father, emperor of Constantinople. *Valentine and Orson* (fifteenth century).

Dwarf (*The Black*), a fairy of malignant propensities, and considered the author of all the mischief of the neighborhood. In Sir W. Scott's novel so called, this imp is introduced under various *aliases*, as Sir Edward Mauley, Elshander the recluse, cannie Elshie, and the Wise Wight of Micklestane Moor.

Dwarf Alberich, the guardian of the

Niebelungen hoard. He is twice vanquished by Siegfried, who gets possession of his cloak of invisibility, and makes himself master of the hoard.—*The Niebelungen Lied* (1210).

Dwarf Peter, an allegorical romance by Ludwick Tieck. The dwarf is a castle spectre, who advises and aids the family, but all his advice turns out evil, and all his aid is productive of trouble. The dwarf is meant for "the law in our members, which wars against the law of our minds, and brings us into captivity to the law of sin."

Dwining (*Henbane*), a pottingar or apothecary.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Dying Sayings (real or traditional):

Addison. See how a Christian dies! *or* See in what peace a Christian can die!

Anaxagoras. Give the boys a holiday.

‖ Arria. My Pætus, it is not painful.

† Augustus. Vos plaudite. (After asking how he had acted his part in life.)—Cicero.

Beaufort (*Cardinal Henry*). I pray you all, pray for me.

Berry (*Mde. de*). Is not this dying with courage and true greatness?

Bronte (the brother of the authoresses). While there is life there is will. (He died standing.) ‡

Byron. I must sleep now.

§ Cæsar (*Julius*). Et tu, Brute! (To Brutus, when he stabbed him.)

* Charlemagne. Lord, into thy hands I commend my spirit!

Charles I. (of England). Remember! (To William Juxon, archbishop of Canterbury).

Charles II. (of England). Don't let poor Nellie starve! (Nell Gwynne).

Charles V. Ah! Jesus!

Charles IX. (of France). Nurse, nurse, what murder! what blood! Oh! I have done wrong. God pardon me!

Charlotte (*The Princess*). You make me drink. Pray, leave me quiet. I find it affects my head.

Chesterfield. Give Day Rolles a chair.

* Columbus. Lord, into Thy hands I commend my spirit!

Crome (*John*), O Hobbima, Hobbima, how I do love thee!

Cromwell. My desire is to make what haste I may to be gone.

† Demonax (the philosopher). You may go home, the show is over.—Lucian.

Elden (*Lord*). It matters not where I am going, whether the weather be cold or hot.

Fontenelle. I suffer nothing, but feel a sort of difficulty in living longer.

Franklin. A dying man can do nothing easy.

Gainsborough. We are all going to heaven, and Vandyke is of the company.

George IV. Whatty, what is this? It is death, my boy. They have deceived me. (Said to his page, Sir Wathen Waller).

Gibbon. Mon Dieu! Mon Dieu!

¶ Goethe. More light!

Gregory VII. I have loved justice and hated iniquity, therefore I die in exile.

* Grey (*Lady Jane*). Lord, into thy hands I commend my spirit?

Grotius. Be serious.

Hadyn. God preserve the emperor!

Haller. The artery ceases to beat.

Hazlitt. I have led a happy life.

Hobbes. Now am I about to take my last voyage—a great leap in the dark.

‖ Hunter (*Dr. William*). If I had strength to hold a pen, I would write down how easy and pleasant a thing it is to die.

Irving. If I die, I die unto the Lord. Amen.

James V. (of Scotland). It came with a lass, and will go with a lass (*i. e.* the Scotch crown).

Jefferson (of America). I resign my spirit to God, my daughter to my country.

Johnson (*Dr.*). God bless you, my dear! (To Miss Morris).

Knox. Now it is come.

Louis I. Huz! huz! (Bouquet says: "He

turned his face to the wall; and twice cried, "Huz! huz! (*out, out*), and then died.")

Louis IX. I will enter now into the house of the Lord.

‖ Louis XIV. Why weep ye? Did you think I should live for ever? (Then after a pause) I thought dying had been harder.

‡ Louis XVII. A king should die standing.

Mahomet. O, Allah, be it so! Henceforth among the glorious host of paradise.

Margaret (of Scotland, wife of Louis XI. of France). Fi de la vie! qu'on ne m'en parle plus.

Marie Antoinette. Farewell, my children, for ever. I go to your father.

§ Masaniello. Ungrateful traitors! (Said to the assassins.)

Mathews (*Charles*). I am ready.

Mirabeau. Let me die to the sounds of delicious music.

Moody (the actor):

> Reason thus with life,
> If I do lose thee, I do lose a thing
> That none but fools would keep.
> Shakespeare.

Moore (*Sir John*). I hope my country will do me justice.

Napoleon I. Mon Dieu! La nation Francaise! Tête d'armée!

Napoleon III. Were you at Sedan? (To Dr. Conneau.)

Nelson. I thank God I have done my duty.

Nero. Qualis artifex pereo!

Palmer (the actor). There is another and a better country. (This he said on the stage, it being a line in the part he was acting. From *The Stranger*.)

Pitt (*William*). O, my country, how I love thee!

Pizarro. Jesu!

Pope. Friendship itself is but a part of virtue.

† Rabelais. Let down the curtain, the farce is over.

Sand (*George*). Laisez la verdure. (Meaning, "Leave the tomb green, do not cover it over with bricks or stone." George Sand was Mde. Dudevant.)

Schiller. Many things are growing plain and clear to my understanding.

Scott (*Sir Walter*). God bless you all! (To his family.)

Sidney (*Algernon*). I know that my Redeemer liveth. I die for the good old cause.

Socrates. Crito, we owe a cock to Æsculapius.

Stael (*Mde. de*). I have loved God, my father, and liberty.

¶ Talma. The worst is, I cannot see.

* Tasso. Lord, into thy hands I commend my spirit!

Thurlow (*Lord*). I'll be shot if I don't believe I'm dying.

‡ Vespasian. A king should die standing.

Webster. I still live!

William III. (of England). Can this last long? (To his physician).

William of Nassau. O God, have mercy upon me, and upon this poor nation! (This was said as he was shot by Balthasar Gerard, 1584).

Wolfe (*General*). What! do they run already? Then I die happy.

Wyatt (*Thomas*). That which I then said I unsay. That which I now say is true. (This to the priest who reminded him that he had accused the Princess Elizabeth of treason to the council, and that he now alleged her to be innocent.)

⁂ Those names preceded by similar pilcrows indicate that the "dying words" ascribed to them are identical or nearly so. Thus the * before Charlemagne, Columbus, Lady Jane Grey, and Tasso, show that their words were alike. So with the † before Augustus, Demonax, and Rabelais; the ‡ before Louis XVIII. and Vespasian; the § before Cæsar and Masaniello; the ‖ before Arria, Hunter, and Louis XIV.; and the ¶ before Goethe and Talma.

Dys'colus, Moroseness personified in *The Purple Island*, by Phineas Fletcher (1633). "He nothing liked or praised." Fully described in canto viii. (Greek, *dus-kŏlos*, "fretful.")

Dysmas, Dismas, or Demas, the penitent thief crucified with our Lord. The impenitent thief is called Gesmas or Gestas.

> Alta petit Dismas, infelix infima Gesmas.
> *Part of a Charm.*

> To paradise thief Dismas went,
> But Gesmas died impenitent.

EADBURGH, daughter of Edward the Elder, king of England, and Eadgifu, his wife. When three years old, her father placed on the child some rings and bracelets, and showed her a chalice and a book of the Gospels, asking which she would have. The child chose the chalice and book, and Edward was pleased that "the child would be a daughter of God." She became a nun, and lived and died in Winchester.

Eagle (*The*), ensign of the Roman legion. Before the Cimbrian war, the wolf, the horse, and the boar were also borne as ensigns, but Marius abolished these, and retained the eagle only, hence called emphatically "The Roman Bird."

Eagle (*The Theban*), Pindar, a native of Thebes (B.C. 518–442).

Eagle of Brittany, Bertrand Duguesclin, constable of France (1320–1380).

Eagle of Divines, Thomas Aqui′nas (1224–1274).

Eagle of Meaux [*Mo*], Jacques Bénigne Bossuet, bishop of Meaux (1627–1704).

Eagle of the Doctors of France, Pierre d'Ailly, a great astrologer, who maintained that the stars foretold the great flood (1350–1425).

Earnscliffe (*Patrick*), the young laird of Earnscliffe.—Sir W. Scott, *Black Dwarf* (time, Anne).

Eastward Ho! a comedy by Chapman, Marston, and Ben Jonson. For this drama the three authors were imprisoned "for disrespect to their sovereign lord, King James I." (1605). (See WESTWARD HO!).

Easty (*Mary*), a woman of Salem (Mass), convicted of witchcraft, sends before her death a petition to the court, asserting her innocence. Of her accusers she says: "I know, and the Lord, He knows (as will shortly appear), that they belie me, and so I question not but they do others. The Lord alone, who is the searcher of all hearts knows, as I shall answer it at the tribunal seat, that I know not the least thing of witchcraft. Therefore I cannot, I durst not, belie my own soul."—Robert Caleb, *More Wonders of the Invisible World* (1700).

Easy (*Midshipman*), hero of Marryatt's sea-story of same name.

Easy (*Sir Charles*), a man who hates trouble; "so lazy, even in his pleasures, that he would rather lose the woman of his pursuit, than go through any trouble in securing or keeping her." He says he is resolved in future to "follow no pleasure that rises above the degree of amusement." "When once a woman comes to reproach me with vows, and usage, and such stuff, I would as soon hear her talk of bills, bonds, and ejectments; her passion becomes as troublesome as a law-suit, and I would as soon converse with my solicitor." (act iii.).

Lady Easy, wife of Sir Charles, who dearly loves him, and knows all his "naughty ways," but never shows the slightest indication of ill-temper or jealousy. At last she wholly reclaims him. —Colley Cibber, *The Careless Husband* (1704).

Eaton Theophilus (*Governor*). In his eulogy upon Governor Eaton, Dr. Cotton

The Trusty Eckart

Julius Adam, Artist

◆

LIKE a wild man had Eckart roamed about the forest, unconscious of himself or his misfortunes, he had lost all thought and in blank stupefaction satisfied his hunger with roots and herbs; the hero would not now be recognized by any one, so sore had the days of his despair effaced him. As the storm came on, he awoke from his stupefaction, and again felt his existence and his woes, and saw the misery that had befallen him. He raised a loud cry of lamentation for his children; he tore his white hair, and called out in the bellowing of the storm; "Whither, whither are ye gone, ye parts of my heart?"

(The Duke, who had killed Eckart's sons, dies and bequeaths his own children to Eckart.) "I have taken you for my sons," said Eckart to the young Princes, as he once stood with them on the hill before the Castle, "your happiness must now be my posterity; when dead, I shall still live in your joy."

Tieck's "Trusty Eckart" (translated by T. Carlyle).

IV

Mather lays stress upon the distinction drawn by that eminent christian man between stoicism and resignation.

> "There is a difference between a sullen silence or a stupid senselessness under the hand of GOD, and a childlike submission thereunto."
>
> "In his daily life, we are told, "he was affable, courteous, and generally pleasant, but grave perpetually, and so courteous and circumspect in his discourses, and so modest in his expressions, that it became a proverb for incontestable truth, —"Governor Eaton said it."—Cotton Mather, *Magnalia Christi Americana* (1702).

Eberson (*Earl*), the young son of William de la Marck, "The Wild Boar of Ardennes."—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Eblis, monarch of the spirits of evil. Once an angel of light, but, refusing to worship Adam, he lost his high estate. Before his fall he was called Aza'zel. The *Korân* says: "When We [*God*] said unto the angels, 'Worship Adam,' they all worshipped except Eblis, who refused . . . and became of the number of unbelievers" (ch. ii.).

Ebon Spear (*Knight of the*), Britomart, daughter of King Ryence of Wales.—Spenser, *Faëry Queen*, iii. (1590).

Ebrauc, son of Mempric (son of Guendŏlen and Madden) mythical king of England. He built Kaer-brauc [*York*], about the time that David reigned in Judea.—Geoffrey, *British History*, ii. 7 (1142).

> By Ebrauk's powerful hand
> York lifts her towers aloft.
> Drayton, *Polyolbion*, viii. (1612).

Ecclesiastical History (*The Father of*), Eusebius of Cæsarĕa (264–340).

⁂ His *Historia Ecclesiastica*, in ten books, begins with the birth of Christ and concludes with the defeat of Licinius by Constantine, A.D. 324.

Echeph'ron, an old soldier, who rebuked the advisers of King Picrochole (3 *syl.*), by relating to them the fable of *The Man and his Ha'p'orth of Milk*. The fable is as follows:—

> A shoemaker brought a ha'poth of milk: with this he was going to make butter; the butter was to buy a cow; the cow was to have a calf; the calf was to be changed for a colt; and the man was to become a nabob; only he cracked his jug, spilt his milk, and went supperless to bed.—Rabelais, *Pantagruel*, i. 33 (1533.)

This fable is told in the *Arabian Nights* ("The Barber's Fifth Brother, Alnaschar.") Lafontaine has put it into verse, *Perrette et le Pot au Lait*. Dodsley has the same, *The Milk-maid and her Pail of Milk.*

Echo, in classic poetry, is a female, and in English also; but in Ossian echo is called "the son of the rock."—*Songs of Selma.*

Eck'hart (*The Trusty*), a good servant, who perishes to save his master's children from the mountain fiends.—Louis Tieck.

(Carlyle has translated this tale into English.)

Eclecta, the "Elect" personified in *The Purple Island*, by Phineas Fletcher. She is the daughter of Intellect and Voleta (*free-will*), and ultimately becomes the bride of Jesus Christ, "the bridegroom" (canto xii., 1633).

> But let the Kentish lad [*Phineas Fletcher*]
> . . . that sung and crowned
> Eclecta's hymen with ten thousand flowers
> Of choicest praise . . . be the sweet pipe.
> Giles Fletcher, *Christ's Triumph, etc*, (1610).

École des Femmes, a comedy of Molière, the plot of which is borrowed from the novelletti of *Ser Giovanni* (1378.)

Ector (*Sir*), "lord of many parts of England and Wales, and foster-father of Prince Arthur. His son Sir Key or Kay, was seneschal or steward of Arthur when he became king.—Sir T. Malory, *History of Prince Arthur*, i. 3 (1470.)

⁂ Sir Ector and Sir Ector de Maris were two distinct persons.

Ector de Maris (*Sir*), brother "of Sir Launcelot" of Benwick, *i.e.* Brittany.

> Then Sir Ector threw his shield, his sword, and his helm from him, and . . . he fell down in a swoon; and when he awaked, it were hard for any tongue to tell the doleful complaints [*lamentations*] that he made for his brother. "Ah, Sir Launcelot" said he "head of all Christian knights." . . . etc.—Sir T. Malory, *History of Prince Arthur*, iii. 176 (1470.)

Eden *(A Journey to the land of)*, Col. William Evelyn Byrd of Westover Virginia gives this name to a tract of Southern Virginia surveyed under his direction and visited by him in one of his numerous expeditions for the good of the young colony.

(Colonel Byrd laid out upon his own ground the cities of Richmond and Petersburgh, Va.)—William Evelyn Byrd, *Westover MSS.* (1728--39).

Eden, in America. A dismal swamp, the climate of which generally proved fatal to the poor dupes who were induced to settle there through the swindling transactions of General Scadder and General Choke. So dismal and dangerous was the place, that even Mark Tapley was satisfied to have found at last a place where he could "come out jolly with credit."—C. Dickens, *Martin Chuzzlewit* (1844).

Edenhall (*The Luck of*), an old painted goblet, left by the fairies on St. Cuthbert's Well in the garden of Edenhall. The superstition is that if ever this goblet is lost or broken, there will be no more luck in the family. The goblet is in possession of Sir Christopher Musgrave, bart. Edenhall, Cumberland.

⁂ Longfellow has a poem on *The Luck of Edenhall*, translated from Uhland.

Edgar (959--775), "king of all the English," was not crowned till he had reigned thirteen years (A. D. 973). Then the ceremony was performed at Bath. After this he sailed to Chester, and eight of his vassal kings came with their fleets to pay him homage, and swear fealty to him by land and sea. The eight are Kenneth (*king of Scots*), Malcolm (*of Cumberland*), Maccus (*of the Isles*), and five Welsh princes, whose names were Dufnal, Siferth, Huwal, Jacob, and Juchil. The eight kings rowed Edgar in a boat (while he acted as steersman) from Chester to St. John's, where they offered prayer and then returned.

> At Chester, while he, [*Edgar*] lived at more than kingly charge.
> Eight tributary kings they rowed him in his barge.
>
> Drayton, *Polyolbion*, xii. (1613).

Edgar, son of Gloucester, and his lawful heir. He was disinherited by Edmund, natural son of the earl.—Shakespeare, *King Lear* (1605).

⁂ This was one of the characters of Robert Wilks (1670–1732), and also of Charles Kemble (1774–1854).

Edgar, master of Ravenswood, son of Allan of Ravenswood (a decayed Scotch nobleman). Lucy Ashton, being attacked by a wild bull, is saved by Edgar, who shoots it; and the two falling in love with each other, plight their mutual troth, and exchange love-tokens at the "Mermaid's Fountain." While Edgar is absent in France on State affairs, Sir William Ashton, being deprived of his office as lord keeper, is induced to promise his daughter Lucy in marriage to Frank Hayston, laird of Bucklaw, and they are married; but next morning, Bucklaw is found wounded and the bride hidden in the chimney-corner insane. Lucy dies in convulsions, but Bucklaw recovers and goes abroad. Edgar is lost in the quick-sands at Kelpies Flow, in accordance with an ancient prophecy. Sir W. Scott, *Bride of Lammermoor* (time, William III.).

*** In the opera, Edgar is made to stab himself.

Edgar, an attendant on Prince Robert of Scotland.—Sir W. Scott, *Fair Maid of Perth* (time Henry IV.).

Edgardo, master of Ravenswood, in love with Lucia di Lammermoor [*Lucy Ashton*]. While absent in France on State affairs, the lady is led to believe him faithless, and consents to marry the laird of Bucklaw; but she stabs him on the bridal night, goes mad, and dies. Edgardo also stabs himself. Donizetti, *Lucia di Lammermoor* (1835).

*** In the novel called *The Bride of Lammermoor*, by Sir W. Scott, Edgar is lost in the quicksands at Kelpies Flow, in accordance with an ancient prophecy.

Edgewood (*L'Abbe*), who attended Louis XVI. to the scaffold, was called "Mons. de Firmount," a corruption of Fairymount, in Longford (Ireland), where the Edgeworths had extensive domains.

Edging (*Mistress)*, a prying, mischief making waiting-woman, in *The Careless Husband*, by Colly Cibber (1704.)

Edith (*Leete.*) Name of the two girls beloved and won by Julian West in his first and second lives.—Edward Bellamy, *Looking Backward* (1888).

Edith, daughter of Baldwin, the tutor of Rollo and Otto, dukes of Normandy.—Beaumont and Fletcher, *The Bloody Brother* (1639).

Edith, the "maid of Lorn" (*Argyllshire*), was on the point of being married to Lord Ronald, when Robert, Edward, and Isabel Bruce sought shelter at the castle. Edith's brother recognized Robert Bruce, and being in the English interest a quarrel ensued. The abbot refused to marry the bridal pair amidst such discord. Edith fled and in the character of a page had many adventures, but at the restoration of peace, after the battle of Bannockburn, was duly married to Lord Ronald.—Sir W. Scott, *Lord of the Isles* (1815).

Edith (*the lady*), mother of Athelstane "the Unready" (thane of Conningsburgh). —Sir W. Scott, *Ivanhoe* (time, Richard I.).

Edith [GRANGER], daughter of the Hon. Mrs. Skewton, married at the age of 18 to Colonel Granger of "Ours," who died within two years, when Edith and her mother lived as adventuresses. Edith became Mr. Dombey's second wife, but the marriage was altogether an unhappy one, and she eloped with Mr. Carker to Dijon, where she left him, having taken this foolish step merely to annoy her husband for the slights to which he had subjected her. On leaving Carker she went to live with her cousin Feenix, in the south of England. —C. Dickens, *Dombey and Son* (1846).

Edith Plantagenet (*The lady*), called "The Fair Maid of Anjou," a kinswoman of Richard I., and attendant of Queen Berenga'ria. She married David, earl of Huntingdon (prince royal of Scotland), and is introduced by Sir W. Scott in *The Talisman* (1825).

Edmund, natural son of the earl of Gloucester. Both Goneril and Regan (daughters of King Lear) were in love with him. Regan, on the death of her husband, designed to marry Edmund, but Goneril, out of jealousy, poisoned her sister Regan.—Shakespeare, *King Lear* (1605).

Edmund Andros. In a letter to English friends (1698) Nathaniel Byfield writes particulars of the revolt in the New England Colonies against the royal governor, Sir Edmund Andros.

> "We have, also, advice that on Friday last Sir Edmund Andros did attempt to make an escape in woman's apparel, and passed two guards and was stopped at the third, being discovered by his shoes, not having changed them." Nathaninel Byfield.—*An Account of the Late Revolution in New England* (1689).

Edmund Dante (See MONTE CRISTO).

Edo'nian Band (*The*), priestesses and other ministers of Bacchus, so called from Edo'nus, a mountain of Thrace, where the rites of the wine-god were celebrated.

> Accept the rites your bounty well may claim,
> Nor heed the scoffing of th' Edonian band.
> Akinside, *Hymn to the Naiads* (1767).

Edric, a domestic at Hereward's barracks.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Edward, brother of Hereward the Varangian guard. He was slain in battle.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Edward (*Sir*). He commits a murder, and keeps a narrative of the transaction in an iron chest. Wilford, a young man who acts as his secretary, was one day caught prying into this chest, and Sir Edward's first impulse was to kill him; but on second thought he swore the young man to secrecy, and told him the story of the murder. Wilford, unable to live under the suspicious eye of Sir Edward, ran away; but was hunted down by Edward, and accused of robbery. The whole transaction now became public, and Wilford was acquitted.—G. Colman, *The Iron Chest* (1796).

⁂ This drama is based on Goodwin's novel of *Caleb Williams.* "Williams" is called *Wilford* in the drama, and "Falkland" is called *Sir Edward.*

> Sowerby, whose mind was always in a ferment, was wont to commit the most ridiculous mistakes. Thus when "Sir Edward" says to "Wilford," "You may have noticed in my library a chest," he transposes the words thus: "You may have noticed in my chest a library," and the house was convulsed with laughter.—Russell, *Representative Actors* (appendix).

Edward II., a tragedy by C. Marlowe (1592), imitated by Shakespeare in his *Richard II.* (1597). Probably most readers would prefer Marlowe's noble tragedy to Shakespeare's.

Edward IV. of England, introduced by Sir W. Scott in his novel entitled *Anne of Geierstein* (1829).

Edward the Black Prince, a tragedy by W. Shirley (1640). The subject of this drama is the victory of Poitiers.

> Yes, Philip lost the battle [*Cressy*] with the odds
> Of three to one. In this [*Poitiers*] . . .
> The have our numbers more than twelve times told,
> If we can trust report.
> Act iii. 2.

Ed′widge, wife of William Tell.—Rossini, *Guglielmo Tell* (1829).

Edwin "the minstrel," a youth living in romantic seclusion, with a great thirst for knowledge. He lived in Gothic days in the north countrie, and fed his flocks on Scotia's mountains.

> And yet poor Edwin was no vulgar boy,
> Deep thought oft seemed to fix his infant eye,
> Danties he heeded not, nor gaude, nor toy,
> Save one short pipe of rudest ministrelsy;
> Silent when glad, affectionate, yet shy . . .
> And now he laughed aloud, yet none knew why.
> The neighbors stared and sighed, yet blessed the lad;
> Some deemed him wonderous wise, and some believed him mad.
> Beattie, *The Minstrel*, 1. (1773).

Edwin and Angeli′na. Angelina was the daughter of a wealthy lord, "beside the Tyne." Her hand was sought in marriage by many suitors, amongst whom was Edwin, "who had neither wealth nor power, but he had both wisdom and worth." Angelina loved him, but "trifled with him," and Edwin, in despair, left her and retired from the world. One day, Angelina, in boy's clothes, asked hospitality at a hermit's cell; she was kindly entertained, told her tale, and the hermit proved to be Edwin. From that hour they never parted more.—Goldsmith, *The Hermit.*

A correspondent accuses me of having taken this ballad from *The Friar of Orders Gray* . . . but if there is any resemblance between the two, Mr. Percy's ballad is taken from mine. I read my ballad to Mr. Percy, and he told me afterwards that he had taken my plan to form the fragments of Shakespeare into a ballad of his own.—Signed, O. Goldsmith, 1767.

Edwin and Emma. Emma was a rustic beauty of Stanemore, who loved Edwin "the pride of swains;" but Edwin's sister, out of envy, induced his father, "a sordid man," to forbid any intercourse between Edwin and the cottage. Edwin pined away, and being on the point of death, requested he might be allowed to see Emma. She came and said to him, "My Edwin, live for me;" but on her way home she heard the death bell toll. She just contrived to reach her cottage door, cried to her mother, "He's gone!" and fell down dead at her feet.—Mallet, *Edwin and Emma* (a ballad).

Ed′yrn, son of Nudd. He ousted the earl of Yn′iol from his earldom, and tried to to win E′nid, the earl's daughter, but failing in this, became the evil genius of the gentle earl. Ultimately, being sent to the court of King Arthur, he became quite a changed man—from a malicious "sparrow-hawk" he was converted into a courteous gentleman.—Tennyson, *Idylls of the King* ("Enid").

Efeso (*St.*), a saint honored in Pisa. He was a Roman officer [*Ephesus*] in the service of Diocletian, whose reign was marked by a great persecution of the Christians. This Efeso or Ephesus was appointed to see the decree of the emperor against the obnoxious sect carried out in the island of Sardinia; but being warned in a dream not to persecute the servants of the Lord, both he and his friend Potito embraced Christianity, and received a standard from Michael the archangel himself. On one occasion, being taken captive, St. Efeso was cast into a furnace of fire, but received no injury; whereas those who cast him in were consumed by the flames. Ultimately, both Efeso and Potito suffered martyrdom, and were buried in the island of Sardinia. When, however, that island was conquered by Pisa in the eleventh century, the relics of the two martyrs were carried off and interred in the duomo of Pisa, and the banner of St. Efeso was thenceforth adopted as the national ensign of Pisa.

Egalité (*Philippe*), the duc d'Orléans, father of Louis Philippe, king of France. He himself assumed this "title" when he joined the revolutionary party, whose motto was "Liberty, Fraternity, and Egalité" (born 1747, guillotined 1793).

Ege'us (3 *syl.*), father of Her'mia. He summoned her before The'seus (2 *syl.*), duke of Athens, because she refused to marry Demetrius, to whom he had promised her in marriage; and he requested that she might either be compelled to marry him or else be dealt with "according to law," *i.e.* "either to die the death," or else to "endure the livery of a nun, and live a barren sister all her life." Hermia refused to submit to an "unwished yoke," and fled from Athens with Lysander. Demetrius, seeing that Hermia disliked him but that Hel'ena doted on him, consented to abandon the one and wed the other. When Egēus was informed thereof, he withdrew his summons, and gave his consent to the union of his daughter with Lysander.—Shakespeare, *Midsummer Night's Dream* (1592).

⁂ S. Knowles, in *The Wife*, makes the plot turn on a similar "law of marriage" (1833).

E'gil, brother of Weland; a great archer. One day, King Nidung commanded him to shoot at an apple placed on the head of his own son. Egil selected two arrows, and being asked why he wanted two, replied, "One to shoot thee with, O tyrant, if I fail."

(This is one of the many stories similar to that of *William Tell*, *q.v.*)

Egilo'na, the wife of Roderick, last of the Gothic kings of Spain. She was very beautiful, but cold-hearted, vain, and fond of pomp. After the fall of Roderick, Egilona married Abdal-Aziz, the Moorish governor of Spain; and when Abdal-Aziz was killed by the Moorish rebels, Egilona fell also.

> The popular rage
> Fell on them both; and they to whom her name
> Had been a mark for mockery and reproach,
> Shuddered with human horror at her fate.
> Southey, *Roderick, etc.*, xxii. (1814).

Eg'la, a female Moor, a servant to Amaranta (wife of Bar'tolus, the covetous lawyer).—Beaumont and Fletcher, *The Spanish Curate* (1622).

Eg'lamour (*Sir*) or Sir Eglamore of Artoys, a knight of Arthurian romance. Sir Eglamour and Sir Pleindamour have no French original, although the names themselves are French.

Eg'lamour, the person who aids Silvia, daughter of the duke of Milan, in her escape.—Shakespeare, *The Two Gentlemen of Verona* (1594).

Eg'lantine (3 *syl.*). daughter of King Pepin, and bride of her cousin Valentine (brother of Orson). She soon died.—*Valentine and Orson* (fifteenth century).

Eglantine (*Madame*), the prioress; good-natured, wholly ignorant of the world, vain of her delicacy of manner at table, and fond of lap-dogs. Her dainty oath was "By Saint Eloy!" She "entuned the service swetely in her nose," and spoke French "after the scole of Stratford–atte-Bowe."—Chaucer, *Canterbury Tales* (1388).

Egmont. Dutch patriot executed by

Egmont and Clärchen

C. Haeberlin, Artist — *R. Brend'amour, Engraver*

♣

EGMONT the brave Hollander, who helped support William of Orange, was executed by the Spaniards in 1568, on a charge of treason. Egmont left a wife and several children, but Goethe ignores this, and describes him as the lover of Clärchen, a girl of Brussels. He visits her one day in full court-dress, wearing the order of the Golden Fleece.

Clärchen.

"Let me be silent. Let me embrace thee. Let me look into thine eyes, and find there everything—hope and comfort, joy and sorrow." (She embraces and gazes on him.) "Tell me! oh, tell me! It seems so strange. Art thou indeed Egmont? Count Egmont? The great Egmont who makes so much noise in the world, who is the support and stay of the province?"

Egmont.

"No, Clärchen, I am not he."

Clärchen

"How?"

Egmont.

"Seest thou, Clärchen? Let me sit down." (He seats himself, she kneels on a footstool before him, rests her arms on his knees and looks up into his face.) "That Egmont is a morose, cold, unbending Egmont, obliged to be upon his guard,—harassed, misapprehended and perplexed, when the crowd esteem him light-hearted and gay, surrounded by friends in whom he dare not confide. But this Egmont, Clärchen, is calm, unreserved, happy, beloved and known by the best of hearts, which is also thoroughly known to him. This is thy Egmont!"

Clärchen.

"So let me die! The world has no joy after this."

Goethe's "Egmont." (Anna Swanwick's Translation.)

EGMONT AND CLÄRCHEN.

order of Philip II. of Spain.—Goethe's *Egmont* (1788).

Egypt, in Dryden's satire of *Absalom and Achitophel*, means France.

> Egypt and Tyrus [*Holland*] intercept your trade.
> Part i. (1681).

Egyptian Princess. Nitetis, the real daughter of Hophra, king of Egypt, and the assumed daughter of Amases, his successor. She was sent to Persia, as the bride of Cambyses, the king, but before their marriage, was falsely accused of infidelity, and committed suicide.—George Ebers, *An Egyptian Princess.*

Egyptian Thief (*The*), Thyămis, a native of Memphis. Knowing he must die, he tried to kill Chariclea, the woman he loved.

> Why should I not, had I the heart to do it,
> Like to th' Egyptian thief at point of death,
> Kill what I love?
> Shakespeare, *Twelth Night*, act v. sc. 1 (1614).

Eighth Wonder (*The*). When Gil Blas reached Pennaflor, a parasite entered his room in the inn, hugged him with great energy, and called him the "eighth wonder." When Gil Blas replied that he did not know his name had spread so far, the parasite exclaimed, "How? we keep a register of all the celebrated names within twenty leagues, and have no doubt Spain will one day be as proud of you as Greece was of the seven sages." After this, Gil Blas could do no less than ask the man to sup with him. Omelet after omelet was despatched, trout was called for, bottle followed bottle, and when the parasite was gorged to satiety, he rose and said, "Signor Gil Blas, don't believe yourself to be the eighth wonder of the world because a hungry man would feast by flattering your vanity." So saying, he stalked away with a laugh.—Lesage, *Gil Blas*, i. 2 (1715).

(This incident is copied from Aleman's romance of *Guzman d' Alfarache*, *q. v.*)

Eikon Basil'ikê (4 *syl.*), the portraiture of a king (*i. e.* Charles I.), once attributed to King Charles himself; but now admitted to be the production of Dr. John Gauden, who (after the restoration) was first created Bishop of Exeter, and then of Worcester (1605–1662).

> In the *Eikon Basilikê* a strain of majestic melancholy is kept up, but the personated sovereign is rather too theatrical for real nature, the language is too rhetorical and amplified, the periods too artificially elaborated.—Hallam, *Literature of Europe*, iii. 662.

(Milton wrote his *Eikonoclastês* in answer to Dr. Gauden's *Eikon Baslikê.*)

Einer'iar, the hall of Odin, and asylum of warriors slain in battle. It had 540 gates, each sufficiently wide to admit eight men abreast to pass through.—*Scandinavian Mythology.*

Einion (*Father*), Chaplain to Gwenwyn Prince of Powys-land.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Eiros. Imaginary personage, who in the other world holds converse with "Charmion" upon the tragedy that has wrecked the world. The cause of the ruin was "the extraction of the nitrogen from the atmosphere."

> "The whole incumbent mass of ether in which we existed burst at once into a species of intense flame for whose surpassing brilliancy and all fervid heat even the angels in the high Heaven of pure knowledge have no name. Thus ended all."—Edgar Allen Poe, *Conversation of Eiros and Charmion* (1849).

Eivir, a Danish maid, who assumes

boy's clothing, and waits on Harold "the Dauntless," as his page. Subsequently her sex is discovered, and Harold marries her.—Sir. W. Scott, *Harold the Dauntless* (1817).

Elain, sister of King Arthur by the same mother. She married Sir Nentres of Carlot, and was by King Arthur the mother of Mordred. (See ELEIN)—Sir T. Malory, *History of Prince Arthur*, i. (1470).

⁂ In some of the romances there is great confusion between Elain (the sister) and Morgause (the half-sister) of Arthur. Both are called the mother of Mordred, and both are also called the wife of Lot. This, however, is a mistake. Elain was the wife of Sir Nentres, and Morgause of Lot; and if Gawain, Agrawain, Gareth and Gahĕris were [half] brothers of Mordred, as we are told over and over again, then Morgause and not Elain was his mother. Tennyson makes Bellicent the wife of Lot, but this is not in accordance with any of the legends collected by Sir T. Malory.

Elaine (*Dame*), daughter of King Pelles (2 *syl.*) "the foragn country," and the unwedded mother of Sir Galahad by Sir Launcelot du Lac.—Sir T. Malory, *History of Prince Arthur*, iii. 1 (1470).

Elaine, daughter of King Brandeg'oris, by whom Sir Bors de Ganis had a child.

⁂ It is by no means clear from the history whether Elaine was the daughter of King Brandegoris, or the daughter of Sir Bors and granddaughter of King Brandegoris.

Elaine' (2 *syl.*), the strong contrast of Guinevere. Guinevere's love for Launcelot was gross and sensual, Elaine's was platonic and pure as that of a child; but both were masterful in their strength. Elaine is called "the lily maid of Astolat" (*Guildford*), and knowing that Launcelot was pledged to celibacy, she pined and died. According to her dying request, her dead body was placed on a bed in a barge, and was thus conveyed by a dumb servitor to the palace of King Arthur. A letter was handed to the king, telling the tale of Elaine's love, and the king ordered the body to be buried, and her story to be blazoned on her tomb.—Tennyson, *Idylls of the King* ("Elaine").

El'amites (3 *syl.*), Persians. So called from Elam, son of Shem.

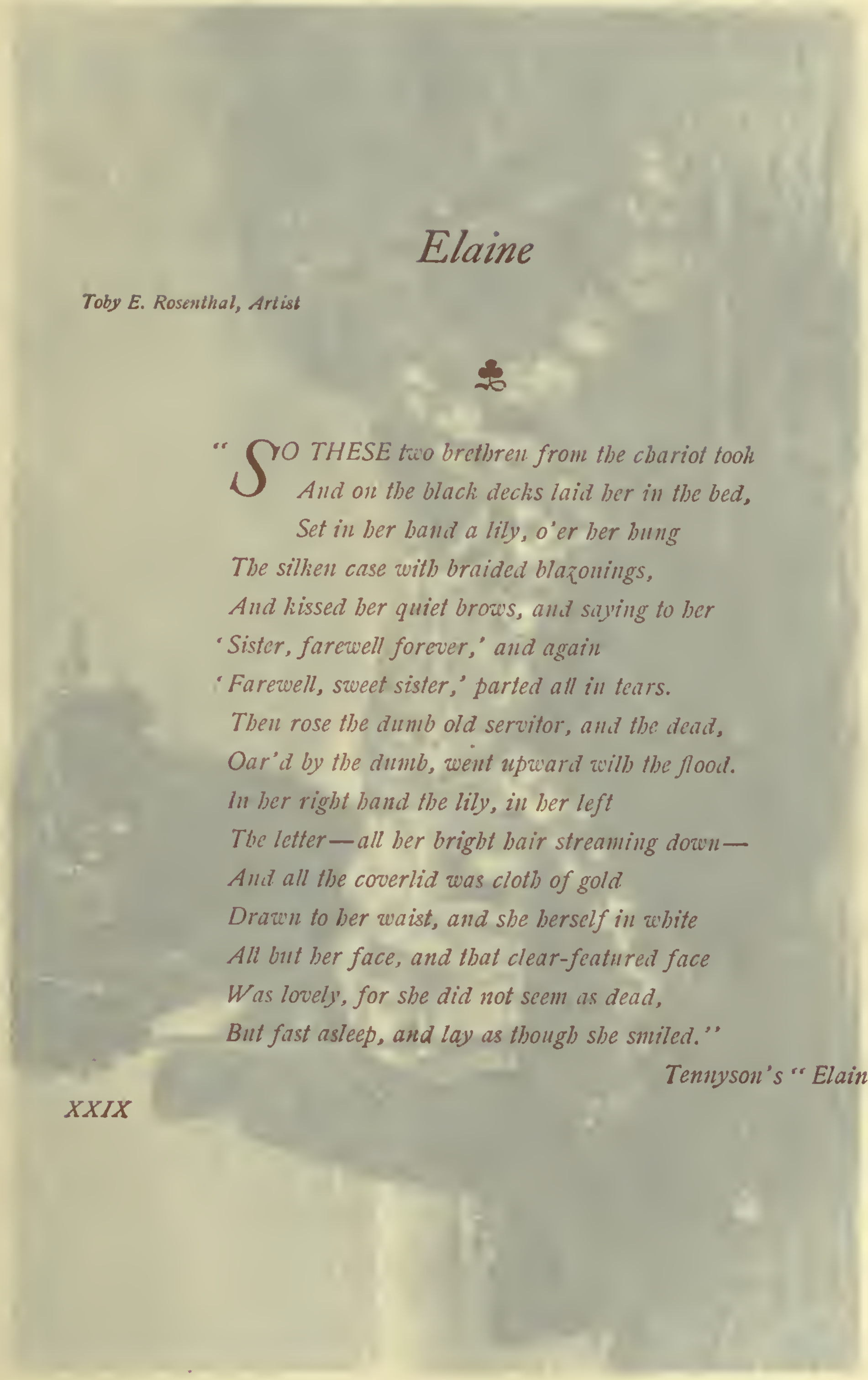
El'berich, the most famous dwarf of German romance.—*The Heldenbuch.*

El'bow, a well-meaning but loutish constable.—Shakespeare, *Measure for Measure* (1603).

El'eanor, queen-consort of Henry II., alluded to by the Presbyterian minister in *Woodstock*, x. (1826).

> "Believe me, young man, thy servant was more likely to see visions than to dream idle dreams in that apartment; for I have always heard that, next to Rosamond's Bower, in which . . . she played the wanton, and was afterwards poisoned by Queen Eleanor, Victor Lee's chamber was the place . . . peculiarly the haunt of evil spirits.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Eleanor Crosses, twelve or fourteen crosses erected by Edward I. in the various towns where the body of his queen rested, when it was conveyed from Herdelie, near Lincoln, to Westminster. The three that still remain are Geddington, Northampton, and Waltham.



Elaine

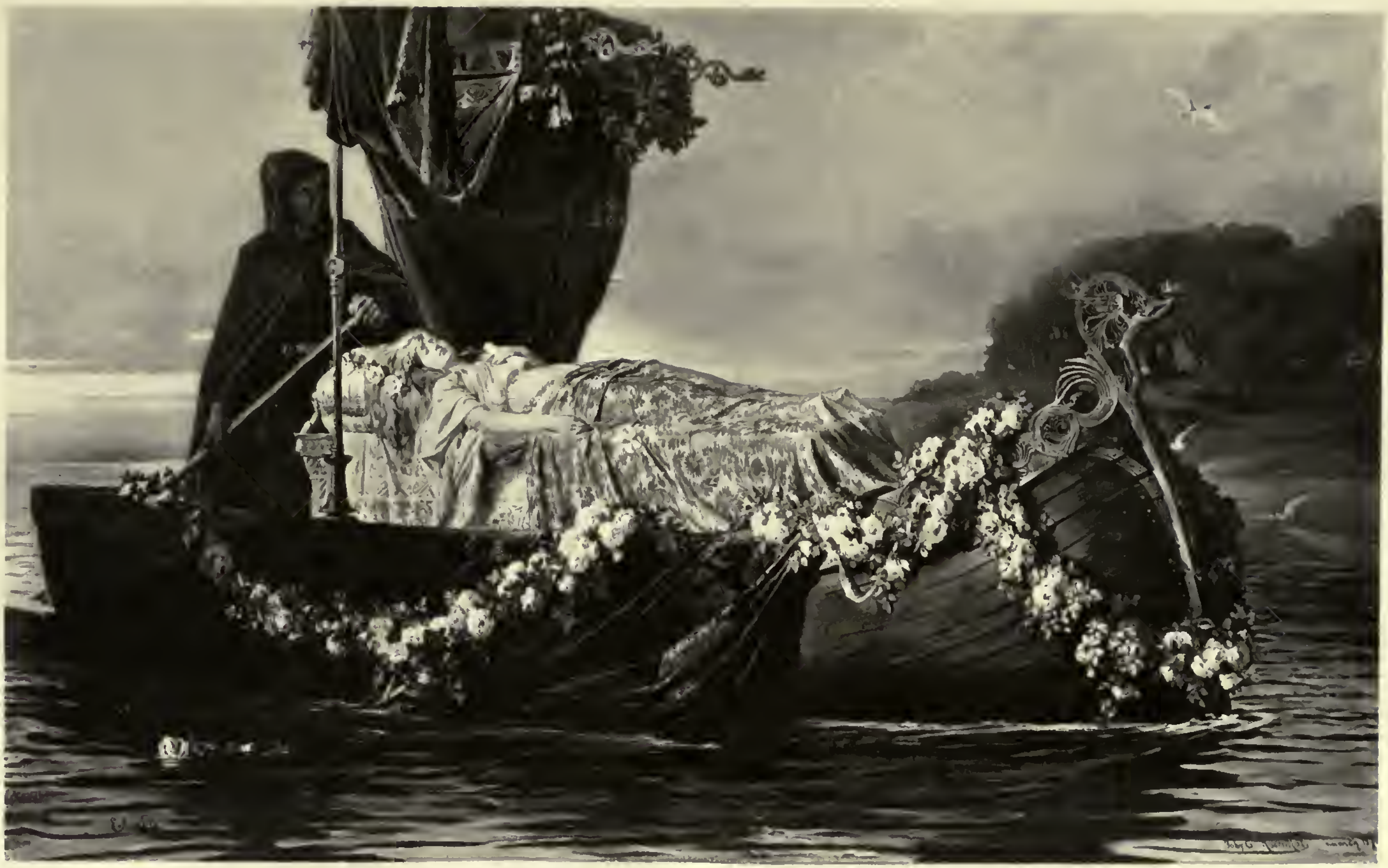
Toby E. Rosenthal, Artist

◆

"SO THESE two brethren from the chariot took
And on the black decks laid her in the bed,
Set in her hand a lily, o'er her hung
The silken case with braided blazonings,
And kissed her quiet brows, and saying to her
'Sister, farewell forever,' and again
'Farewell, sweet sister,' parted all in tears.
Then rose the dumb old servitor, and the dead,
Oar'd by the dumb, went upward with the flood.
In her right hand the lily, in her left
The letter—all her bright hair streaming down—
And all the coverlid was cloth of gold
Drawn to her waist, and she herself in white
All but her face, and that clear-featured face
Was lovely, for she did not seem as dead,
But fast asleep, and lay as though she smiled."

Tennyson's "Elaine."

XXIX



XXIX

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Eleazar the Moor, insolent, bloodthirsty, lustful, and vindictive, like "Aaron," in [Shakespeare's?] *Titus Andron'icus.* The lascivious queen of Spain is in love with this monster.—C. Marlowe, *Lust's dominion* or *The Lascivious Queen* (1588).

Elea'zar, a famous mathematician, who cast out devils by tying to the nose of the possessed a mystical ring, which the demon no sooner smelled than he abandoned the victim. He performed before the Emperor Vespasian; and to prove that something came out of the possessed, he commanded the demon in making off to upset a pitcher of water, which it did.

> I imagine if Eleazar's ring had been put under their noses, we should have seen devils issue with their breath, so loud were these disputants.—Lesage, *Gil Blas*, v. 12 (1724).

Elector (*The Great*), Frederick William of Brandenburg (1620–1688).

Elein, wife of King Ban of Benwick (*Brittany*), and mother of Sir Launcelot and Sir Lionell. (See ELAIN.)—Sir T. Malory, *History of Prince Arthur*, i. 60 (1470)

Eleven Thousand Virgins (*The*), the virgins who followed St. Ur'sula in her flight towards Rome. They were all massacred at Cologne by a party of Huns, and even to the present hour "their bones" are shown lining the whole interior of the Church of Ste. Ursula.

A calendar in the Freisingen codex notices them as "SS. M. XI. VIRGINUM," this is, eleven virgin martyrs; but "M" (martyrs) being taken for 1000, we get 11,000. It is furthermore remarkable that the number of names known of these virgins is eleven; (1) Ursula, (2) Sencia, (3) Gregoria, (4) Pinnosa, (5) Martha, (6) Saula, (7) Brittola, (8) Saturnina, (9) Rabacia or Sabatia, (10) Saturia or Saturnia, and (11) Palladia.

Elfenreigen [*el.f'n-ri.gn*] (*4 syl.*) or Alpleich, that weird music with which Bunting, the pied piper of Hamelin, led forth the rats into the river Weser, and the children into a cave in the mountain Koppenberg. The song of the sirens is so called.

El'feta, wife of Cambuscan', king of Tartary.

El'flida or ÆTHELFLÆDA, daughter of King Alfred, and wife of Æthelred, chief of that part of Mercia not claimed by the Danes. She was a woman of enormous energy and masculine mind. At the death of her husband, she ruled over Mercia, and proceeded to fortify city after city, as Bridgenorth, Tamworth, Warwick, Hertford, Witham, and so on. Then attacking the Danes, she drove them from place to place, and kept them from molesting her.

When Elfiida up-grew . . .
The puissant Danish powers victoriously pursued,
And resolutely here thro' their thick squadrons hewed
Her way into the north.
Drayton, *Polyolbion*, xii. (1613).

Elfride (*Swancourt*). Blue-eyed girl, betrothed first to Stephen Smith; afterwards she loves passionately Henry Knight. He leaves her in pique, and she weds Lord Luxellian, dying soon after the marriage.—Thomas Hardy, *A Pair of Blue Eyes* (1873).

Elf'thryth or **Ælf'thryth,** daughter of Ordgar, noted for her great beauty. King Edgar sent Æthelwald, his friend, to ascertain if she were really as beautiful as report made her out to be. When Æthelwald saw her he fell in love with her, and then, returning to the king, said she was not handsome enough for the king, but was rich enough to make a very eligible wife for himself. The king assented to the match, and became godfather to the first child, who was called Edgar. One day the king told his friend he intended to pay him a visit, and Æthelwald revealed to his wife the story of his deceit, imploring her at the same time to conceal her beauty. But Elfthryth, extremely indignant, did all she could to set forth her beauty. The king fell in love with her, slew Æthelwald, and married the widow.

A similar story is told by Herodotus; Prêxaspês being the lady's name, and Kambysês the king's.

El'githa, a female attendant at Rotherwood on the Lady Rowe'na.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

E'lia, pseudonym of Charles Lamb, author of the *Essays of Elia* (1823).—*London Magazine.*

Eli'ab, in the satire of *Absalom and Achitophel*, by Dryden and Tate, is Henry Bennet, earl of Arlington. As Eliab befriended David (1 *Chron.* xii. 9), so the earl befriended Charles II.

> Hard the task to do Eliab right;
> Long with the royal wanderer he roved,
> And firm in all the turns of fortune proved.
> *Absalom and Achitophel,* ii. (1682).

E'lian God (*The*), Bacchus. An error for 'Eleuan, *i.e.* "the god Elĕleus" (3 *syl.*). Bacchus was called *El'eleus* from the Bacchic cry, *ĕlĕleu!*

> As when with crownèd cups unto the Elian god
> Those priests high orgies held.
> Drayton, *Polyolbion,* vi. (1612).

El'idure (3 *syl.*), surnamed "the Pious," brother of Gorbonian, and one of the five sons of Morvi'dus (*q.v.*). He resigned the crown to his brother Arthgallo, who had been deposed. Ten years afterwards, Arthgallo died, and Elidure was again advanced to the throne, but was deposed and imprisoned by his two younger brothers. At the death of these two brothers, Elidure was taken from prison, and mounted the British throne for the third time.—Geoffrey, *British History,* iii. 17, 18 (1470).

> Then Elidure again, crowned with applausive praise,
> As he a brother raised, by brothers was deposed
> And put into the Tower . . . but, the usurpers dead,
> Thrice was the British crown set on his reverend head.
> Drayton, *Polyolbion,* viii. (1612).

⁂ Wordsworth has a poem on this subject.

Elijah fed by Ravens. While Elijah was at the brook Cherith, in concealment, ravens brought him food every morning and evening.—1 *Kings* xvii. 6.

A strange parallel is recorded of Wyat, in the reign of Richard III. The king cast him into prison, and when he was nearly starved to death, a cat appeared at the window-grating, and dropped into his hand a pigeon, which the warder cooked for him. This was repeated daily.

E'lim, the guardian angel of Lebbĕus (3 *syl.*) the apostle. Lebbeus, the softest and most tender of the twelve, at the death of Jesus "sank under the burden of his grief."—Klopstock, *The Messiah,* iii. (1748).

Elinor Grey, self-poised daughter of a statesman in Frank Lee Benedict's novel, *My Daughter Elinor* (1869).

Electra

E. Teschendorff, Artist

◆

CLYTEMNESTRA, having killed her husband, Agamemnon, marries Ægisthus. Electra, the daughter of Agamemnon and Clytemnestra, mourning the fate of her father, waits for the return of Orestes, her brother, as the avenger of his father's death.

Orestes, in order to deceive Ægisthus, sends a messenger to say that he has been killed at the Olympic games. As a proof of this report the messenger takes with him an urn containing what are supposed to be the ashes of Orestes and gives it to Electra.

From the "Electra" of Sophocles we take Electra's lament over the urn containing her brother's ashes:

"O monument of him dearest to me among mankind, relic of the living Orestes, with hopes how changed from those with which I once sent thee forth, do I receive thee back! For now I bear thee in my hands, a nothing; but from thy home, my brother, I sent thee blooming forth. But now, far from thine home, and in a foreign land an exile, miserably hast thou perished, away from thy sister; nor with loving hands have I prepared the bath for thy body, nor from the all-consuming pyre borne away the hapless burden with accustomed rites. No, but cared for by stranger hands thou art come: a little weight in a little urn."

ELECTRA.

El'ion, consort of Beruth, and father of Che.—Sanchoniathon.

Eliot (*John*). Of the Apostle to the North American Indians, Dr. Cotton Mather writes:

> "He that will write of Eliot must write of charity, or say nothing. His charity was a star of the first magnitude in the bright constellation of his virtues, and the rays of it were wonderfully various and extensive."—Cotton Mather, *Magna Christi Americana* (1702).

Eliot (*George*), Marian Evans (or "Mrs. Marian Lewes"), author of *Adam Bede* (1858), *Mill on the Floss* (1860), *Silas Marner* (1861), etc.

Elisa, often written **Eliza** in English, Dido, queen of Carthage.

> . . . nec me meminisse pigebit Elisæ,
> Dum memor ipse mei, dum spiritus hos reget artus.
> Virgil, *Æneid*, iv. 335, 336.

> So to Eliza dawned that cruel day
> Which tore Æneas from her sight away,
> That saw him parting, never to return,
> Herself in funeral flames decreed to burn.
> Falconer, *The Shipwreck*, iii. 4 (1756).

Elis'abat, a famous surgeon, who attended Queen Madasi'ma in all her solitary wanderings, and was her sole companion.—*Amadis de Gaul* (fifteenth century).

Élisabeth ou Les Exilés de Siberie, a tale by Madame Cottin (1773–1807). The family being exiled for some political offence, Elizabeth walked all the way from Siberia to Russia, to crave pardon of the Czar. She obtained her prayer, and the family returned.

Elisabetha (*Miss.*) "She is not young. The tall, spare form stiffly erect, the little wisp of hair behind ceremoniously braided and adorned with a high comb, the long, thin hands and the fine network of wrinkles over her pellucid, colorless cheeks, tell this." But she is a gentlewoman, with generations of gentlewomen back of her, and lives for Doro, her orphan ward, whom she has taught music. She loved his father, and for his sake—and his own—loves the boy. She works for him, hoards for him, and is ambitious for him only. When he grows up and marries a low-born girl,—"a Minorcan"—and fills the old home with rude children, who break the piano-wires, the old aunt slaves for them. After he dies, a middle-aged man, she does not leave them.

> "I saw her last year—an old woman, but working still."—Constance Fennimore Woolson, *Southern Sketches* (1880).

Elise (2 *syl.*), the motherless child of Harpagon the miser. She was affianced to Valère, by whom she had been "rescued from the waves." Valère turns out to be the son of Don Thomas d'Alburci, a wealthy nobleman of Naples.—Molière, *L'Avare* (1667).

Elis'sa, step-sister of Medi'na and Perissa. They could never agree upon any subject.—Spenser, *Faëry Queen*, ii. 2 (1590).

"Medina" (*the golden mean*), "Elissa" and "Perissa" (*the two extremes*).

Elizabeth (*Le Marchant.*) Nice girl whose life is darkened by a frustrated elopement, by which she is apparently compromised. All comes well in the end. —Rhoda Broughton, *Alas!* (1890).

Elizabeth (*The Queen*), haughty, imperious, but devoted to her people. She loved the earl of Essex, and, when she heard that he was married to the countess of Rutland, exclaimed that she never "knew sorrow before." The queen gave Essex a ring after his rebellion, saying, "Here, from my finger take this ring, a pledge of mercy; and whensoe'er you send it back, I swear that I will grant whatever boon you ask." After his condemnation, Essex sent the ring to the queen by the countess of Nottingham, craving that her most gracious majesty would spare the life of Lord Southampton; but the countess, from jealousy, did not give it to the queen. The queen sent a reprieve for Essex, but Burleigh took care that it came too late, and the earl was beheaded as a traitor.—Henry Jones, *The Earl of Essex* (1745).

Elizabeth (*Queen*), introduced by Sir W. Scott in his novel called *Kenilworth.*

Elizabeth of Hungary (*St.*), patron saint of queens, being herself a queen. Her day is July 9 (1207–1231).

Ellen (*Montgomery*). The orphaned heroine of Susan Warner's story, *The Wide, Wide World* (1851.)

Ellen (*Wade*). Girl of eighteen who travels and camps with the family of Ishmael Bush, although many grades above them in education and refinement. Betrothed to Paul Hover, the bee-hunter. —James Fennimore Cooper, *The Prairie*, (1827).

Ellesmere (*Mistress*), the head domestic of Lady Peveril.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Elliott, (*Hobbie, i.e.* Halbert), farmer at the Heugh-foot. His bride-elect is Grace Armstrong.

Mrs. Elliott, Hobbie's grandmother.

John and *Harry*, Hobbie's brothers.

Lilias, *Jean*, and *Arnot*, Hobbie's sisters. —Sir W. Scott, *The Black Dwarf* (time, Anne).

Elmo (*St.*). *The fire of St. Elmo* (*Feu de Saint Elme*), a comazant. If only one appears on a ship-mast, foul weather is at hand; but if two or more, they indicate that stormy weather is about to cease. By the Italians these comazants are called the "fires of St. Peter and St. Nicholas." In Latin the single fire is called "Helen," but the two "Castor and Pollux." Horace says (*Odes*, I. xiii. 27):

> Quorum simul alba nautis stella refulsit,
> Defluit saxis agitatus humor,
> Concident venti, fugiuntque nubes, etc.

But Longfellow makes the *stella* indicative of foul weather:

> Last night I saw St. Elmo's stars,
> With their glimmering lanterns all at play . . .
> And I knew we should have foul weather to-day.
> Longfellow, *The Golden Legend.*

(St. Elmo is the patron saint of sailors.)

Elo'a, the first of seraphs. He name with God is "The Chosen One," but the angels call him Eloa. Eloa and Gabriel were angel friends.

> Eloa, fairest spirit of heaven. His thoughts are past understanding to the mind of man. He looks more lovely than the day-spring, more beaming than the stars of heaven when they first flew into being at the voice of the Creator. —Klopstock, *The Messiah*, i. (1748).

Eloi (*St.*), that is, St. Louis. The kings of France were called Loys up to the time of Louis XIII. Probably the "delicate oath" of Chaucer's prioress, who was a French scholar "after the scole of Stratford-atte-Bowe," was St. Loy, *i.e.* St. Louis, and not St. Eloi the patron saint of smiths and artists. St.

Elizabeth and Mary Stuart

W. Kaulbach, Artist

◆

Mary

"WOE to you, when in time to come, the world
Shall draw the robe of honor from your deeds,
With which thy arch-hypocrisy hath veiled
The raging flames of lawless, secret lust!
Virtue was not your portion from your mother;
Well knew we what it was which brought the head
Of Anna Boleyn to the sacred block.
* * * * *Farewell,*
Lamb-hearted resignation, passive patience!
Fly to thy native heaven; burst at length
Thy bond, come forward from thy dreary cave
In all thy fury, long-suppressèd rancour!
And thou who to the anger'd basilisk
Impart'st the murderous glance, O, arm my tongue
With poisoned dart * * *
* * * *A bastard soils,*
Profanes the English throne. The gen'rous Britons
Are cheated by a juggler, whose whole figure
Is false and painted, heart as well as face.
If right prevailed, you would now in the dust
Before me lie. for I am your rightful monarch."

Schiller's "Mary Stuart."

ELIZABETH AND MARY STUART

Eloi was bishop of Noyon in the reign of Dagobert, and a noted craftsman in gold and silver. (Query, "Seint Eloy" for Seinte Loy?)

> Ther was also a nonne, a prioresse,
> That of hire smiling was full simp' and coy,
> Hire greatest othe was but by Seint Eloy!
> Chaucer, *Canterbury Tales*)1388).

El'ops. There was a fish so-called, but Milton uses the word (*Paradise Lost*, x. 525) for the dumb serpent or serpent which gives no warning of its approach by hissing or otherwise. (Greek, *ellops*, "mute or dumb.")

Eloquence (*The Four Monarchs of*): (1) Demonsthĕnês, the Greek orator (B.C. 385–322); (2) Cicero, the Roman orator (B.C. 106–43); (3) Burke, the English orator (1730–1797); (4) Webster, the American orator (1782–1852).

Eloquent (*That old Man*), Isoc'ratês, the Greek orator. When he heard that the battle of Chærone'a was lost, and that Greece was no longer free, he died of grief.

> That dishonest victory
> At Chæronea, fatal to liberty,
> Killed with report that Old Man Eloquent.
> Milton, *Sonnet* ix.

In the United States the term was freely applied to John Quincy Adams, in the latter years of his life.

Eloquent Doctor *(The)*, Peter Aurelŏlus, archbishop of Aix (fourteenth century).

Elpi'nus, Hope personified. He was "clad in sky-like blue" and the motto of his shield was "I hold by being held." He went attended by Pollic'ita (*promise*). Fully described in canto ix. (Greek, *elpis*, "hope.")—Phineas Fletcher, *The Purple Island* (1633).

Elsa. German maiden, accused of having killed her little brother. At her trial a knight appears, drawn by a swan, champions her and vanquishes her accuser. Elsa weds him (Lohengrin) promising never to ask of his country or family. She breaks the vow; the swan appears and bears him away from her.—*Lohengrin* Opera, by Richard Wagner.

Elshender the Recluse, called "the Canny Elshie" or the "Wise Wight of Mucklestane Moor." This is "the black dwarf," or Sir Edward Mauley, the hero of the novel.—Sir W. Scott, *The Black Dwarf* (time Anne).

Elsie, the daughter of Gottlieb, a cottage farmer of Bavaria. Prince Henry of Hoheneck, being struck with leprosy, was told he would never be cured till a maiden chaste and spotless offered to give her life in sacrifice for him. Elsie volunteered to die for the prince, and he accompanied her to Salerno; but either the exercise, the excitement, or some charm, no matter what, had quite cured the prince, and when he entered the cathedral with Elsie, it was to make her Lady Alicia, his bride.—Hartmann von der Aue, *Poor Henry* (twelfth century); Longfellow, *Golden Legend.*

⁂ Alcestis, daughter of Pelias and wife of Admētos died instead of her husband, but was brought back by Herculês from the shades below, and restored to her husband.

Elsie (*Venner*), a girl marked before her birth as one apart from her kind. Her mother, treading upon a rattle-snake near her door, leaves the imprint of the loathsome thing upon the child. She is a "splendid scowling beauty" with glittering black eyes. When angry, they are narrowed and gleam like diamonds, and "charm" after an unhuman fashion. She bit her cousin when a child, and the wound had to be cauterized. She is wild almost to savagery and she falls in love with her tutor savagely for awhile, afterward loves him hopelessly. She dies of a strange decline, and the ugly mark about her throat that obliges her always to wear a necklace has faded out.—Oliver Wendell Holmes, *Elsie Venner* (1861).

Elsmere (*Robert*), hero of religious novel of same name, by Mrs. Humphrey Ward.

Elspeth (*Auld*), the old servant of Dandie Dinmont, the store-farmer of Charlie's Hope.—Sir W. Scott, *Guy Mannering* (time George II.).

Elspeth (*Old*) of the Craigburnfoot, the mother of Saunders Muckelbacket (the old fisherman at Musselcrag), and formerly servant to the countess of Glenallan.—Sir W. Scott, *The Antiquary* (time George III.).

Elvi'no, a wealthy farmer in love with Ami'na the somnambulist. Amina being found in the bedroom of Conte Rodolfo the day before her wedding, induces Elvino to break off the match and promise marriage to Lisa; but as the truth of the matter breaks upon him, and he is convinced of Amina's innocence, he turns over Lisa to Alessio, her paramour, and marries Amina, his first and only love.—Bellini's opera, *La Sonnambula* (1831).

Elvi'ra, sister of Don Duart, and niece of the governor of Lisbon. She marries Coldio, the coxcomb son of Don Antonio. —C. Cibber, *Love Makes a Man.*

Elvi'ra, the young wife of Gomez, a rich old banker. She carries on a liaison with Colonel Lorenzo, by the aid of her father-confessor Dominick, but is always checkmated, and it turns out that Lorenzo is her brother.—Dryden, *The Spanish Fryar* (1680).

Elvi'ra, a noble lady who gives up everything to become the mistress of Pizarro. She tries to soften his rude and cruel nature, and to lead him into more generous ways. Her love being changed to hate, she engages Rollo to slay Pizarro in his tent; but the noble Peruvian spares his enemy, and makes him a friend. Ultimately, Pizarro is slain in fight with Alonzo, and Elvira retires to a convent. —Sheridan, *Pizarro* (altered from Kotzebue, 1799).

Elvi'ra (*Donna*), a lady deceived by Don Giovanni, who basely deluded her into an amour with his valet Leporello.—Mozart's opera, *Don Giovanni* (1787).

Elvi'ra "the puritan," daughter of Lord Walton, betrothed to Arturo (*Lord Arthur Talbot*), a calvalier. On the day of espousals the young man aids Enrichetta (*Henrietta, widow of Charles I.*) to escape, and Elvira, thinking he had eloped with a rival, temporarily loses her reason. Cromwell's soldiers arrest Arturo for treason, but he is subsequently pardoned, and marries Elvira.—Bellini's opera, *I Puritani* (1834).

Elvi'ra, a lady in love with Erna'ni the robber-captain and head of a league against Don Carlos (afterwards Charles V. of Spain). Ernani was just on the point of marrying Elvira, when he was summoned to death by Gomez de Silva, and stabbed himself.—Verdi, *Ernani* (an opera, 1841).

Elizabeth, the Langravine

Theodor Pixis, Artist *Claudius, Engraver*

ELIZABETH is kneeling at the shrine in prayer for Tannhauser, when she hears the chorus of the band of returning pilgrims, of whom he was one.

Chorus of Pilgrims.

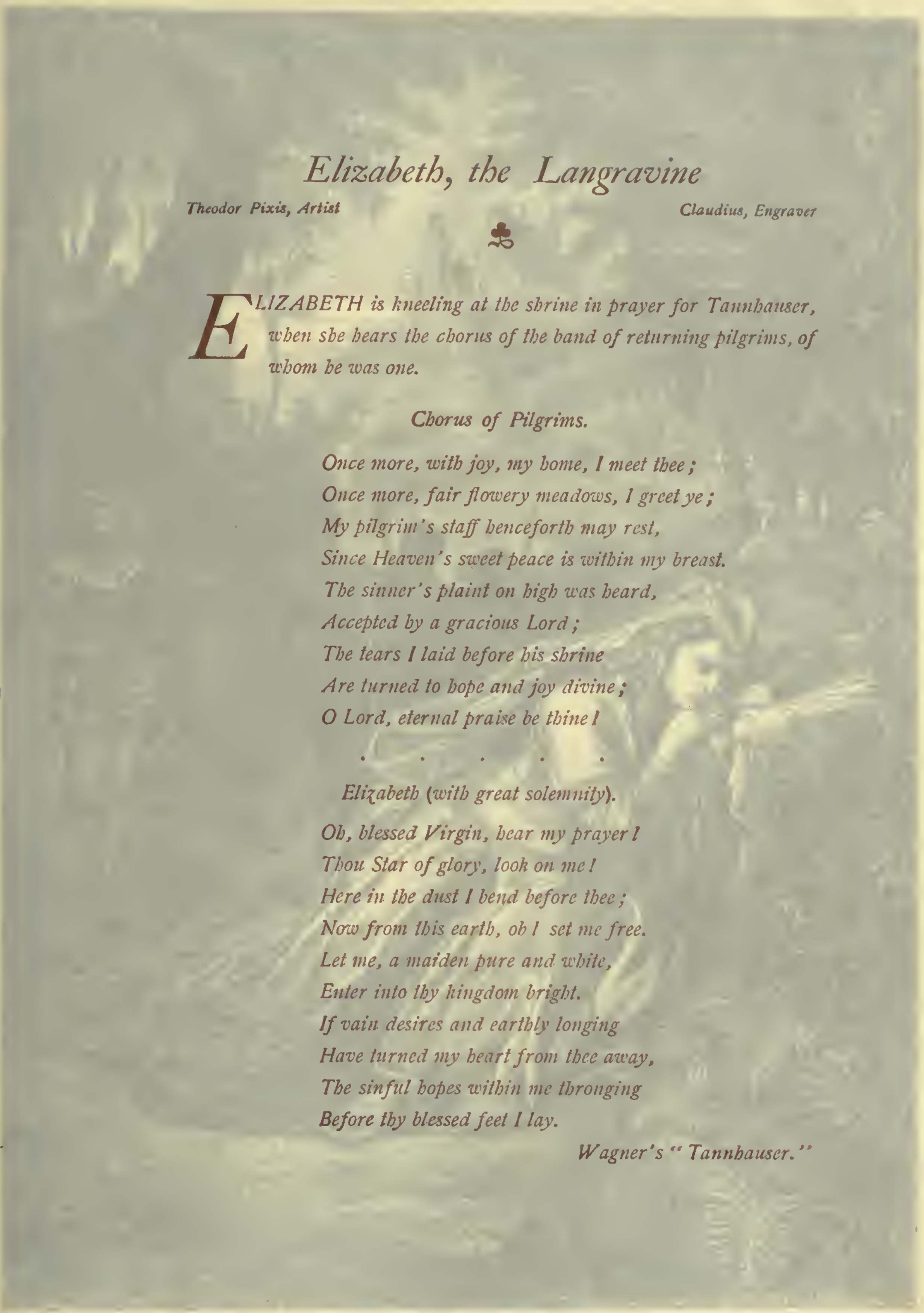
Once more, with joy, my home, I meet thee;
Once more, fair flowery meadows, I greet ye;
My pilgrim's staff henceforth may rest,
Since Heaven's sweet peace is within my breast.
The sinner's plaint on high was heard,
Accepted by a gracious Lord;
The tears I laid before his shrine
Are turned to hope and joy divine;
O Lord, eternal praise be thine!

. . . . .

Elizabeth (with great solemnity).

Oh, blessed Virgin, hear my prayer!
Thou Star of glory, look on me!
Here in the dust I bend before thee;
Now from this earth, oh! set me free.
Let me, a maiden pure and white,
Enter into thy kingdom bright.
If vain desires and earthly longing
Have turned my heart from thee away,
The sinful hopes within me thronging
Before thy blessed feet I lay.

Wagner's "Tannhauser."



ELIZABETH THE LANGRAVINE

ELIZABETH THE LANDGRAVINE.

Elvi′ra, betrothed to Alfonso (son of the Duke d'Arcos). No sooner is the marriage completed than she learns that Alfonso has seduced Fenella, a dumb girl, sister of Masaniello the fisherman. Masaniello, to revenge his wrongs, heads an insurrection, and Alfonso with Elvira run for safety to the fisherman's hut, where they find Fenella, who promises to protect them. Masaniello, being made chief magistrate of Por′tici, is killed by the mob; Fenella throws herself into the crater of Vesuvius; and Alfonso is left to live in peace with Elvira.—Auber, *Masaniello* (1831).

Elvire (2 *syl.*), the wife of Don Juan, whom he abandons. She enters a convent, and tries to reclaim her profligate husband, but without success.—Molière, *Don Juan* (1665).

Ely (*Bishop of*), introduced by Sir W. Scott in the *Talisman* (time, Richard I.).

Emath′ian Conqueror (*The Great*), Alexander the Great. Emathia is Macedonia and Thessaly. Emathion, a son of Titan and Aurora, reigned in Macedonia. Pliny tells us that Alexander, when he besieged Thebes, spared the house in which Pindar the poet was born, out of reverence to his great abilities.

Embla, the woman Eve of Scandinavian mythology. Eve or Embla was made of elm, but Ask or Adam was made of ash.

Em′elie or EMELYE, sister-in-law of Duke Theseus (2 *syl.*), beloved by both Pal′amon and Ar′cite (2 *syl.*), but the former had her to wife.

Emelie that fairer was to scene
Than is the lilie on hire stalkê grene,
And fresscher than the May with flourês newe.
Chaucer, *Canterbury Tales*
("The Knight's Tale," 1388).

Emeral′der, an Irishman, one of the Emerald Isle.

Emer′ita (*St*)., sister of King Lucius, who, when her brother abdicated the British crown, accompanied him to Switzerland, and shared with him there a martyr's death.

Emerita the next, King Lucius' sister dear,
Who in Helvetia with her martyr brother died.
Drayton, *Polyolbion*, xxiv. (1622).

Emile (2 *syl.*), the chief character of a philosophical romance on education by Jean Jacques Rousseau (1762). Emile is the author's ideal of a young man perfectly educated, every bias but that of nature having been carefully withheld.

N.B.—Emile is the French form of Emilius.

His body is inured to fatigue, as Rousseau advises in his *Emilius.—Continuation of The Arabian Nights*, iv. 69.

Emil′ia, wife of Iago, the ancient of Othello in the Venetian army. She is induced by Iago to purloin a certain handkerchief given by Othello to Desdemona. Iago then prevails on Othello to ask his wife to show him the handkerchief, but she cannot find it, and Iago tells the Moor she has given it to Cassio as a love-token. At the death of Desdemona, Emilia (who till then never suspected the real state of the case) reveals the truth of the matter, and Iago rushes on her and kills her.—Shakespeare, *Othello* (1611).

The virtue of Emilia is such as we often find, worn loosely, but not cast off; easy to commit small crimes, but quickened and alarmed at atrocious villainies.—Dr. Johnson.

Emil'ia, the lady who attended on Queen Hermi'onê in prison.—Shakespeare, *The Winter's Tale* (1604).

Emilia, the lady-love of Peregrine Pickle, in Smollett's novel called *The Adventures of Peregrine Pickle* (1751).

Emilia Galotti. Beautiful daughter of Odoardo, an Italian noble. She is affianced to Count Appiani, and beloved by the Prince Guastalla, who causes her lover's death on their wedding-day. To save her from the prince, Odoardo stabs Emilia.—G. E. Lessing, *EmiliaGalotti.*

Emily, the *fiancée* of Colonel Tamper. Duty called away the colonel to Havana, and on his return he pretended to have lost one eye and one leg in the war, in order to see if Emily would love him still. Emily was greatly shocked, and Mr. Prattle the medical practitioner was sent for. Amongst other gossip, Mr. Prattle told his patient he had seen the colonel who looked remarkably well, and most certainly was maimed neither in his legs nor in his eyes. Emily now saw through the trick, and resolved to turn the tables on the colonel. For this end she induced Mdlle. Florival to appear *en militaire*, under the assumed name of Captain Johnson, and to make desperate love to her. When the colonel had been thoroughly roasted and was about to quit the house forever, his friend Major Belford entered and recognized Mdlle. as his *fiancée;* the trick was discovered, and all ended happily.—G. Colman, sen., *The Deuce is in Him* (1762).

Emir or Ameer, a title given to lieutenants of provinces and other officers of the sultan, and occasionally assumed by the sultan himself. The sultan is not unfrequently call " The Great Ameer," and the Ottoman empire is sometimes spoken of as "the country of the Great Ameer." What Matthew Paris and other monks call "ammirals" is the same word. Milton speaks of the "mast of some tall ammiral (*Paradise Lost*, i. 294).

The difference between *xariff* or *sariff* and *amir* is this: the former is given to the *blood* successors of Mahomet, and the latter to those who maintain his religious faith.—Selden, *Titles of Honor*, vi. 73-4 (1672).

Em'ly (*Little*), daughter of Tom, the brother-in-law of Dan'el Peggotty, a Yarmouth fisherman, by whom the orphan child was brought up. While engaged to Ham Peggotty (Dan'el's nephew) little Em'ly runs away with Steerforth, a handsome but unprincipled gentleman. Being subsequently reclaimed, she emigrates to Australia with Dan'el Peggotty and old Mrs. Gummidge.—C. Dickens, *David Copperfield* (1849).

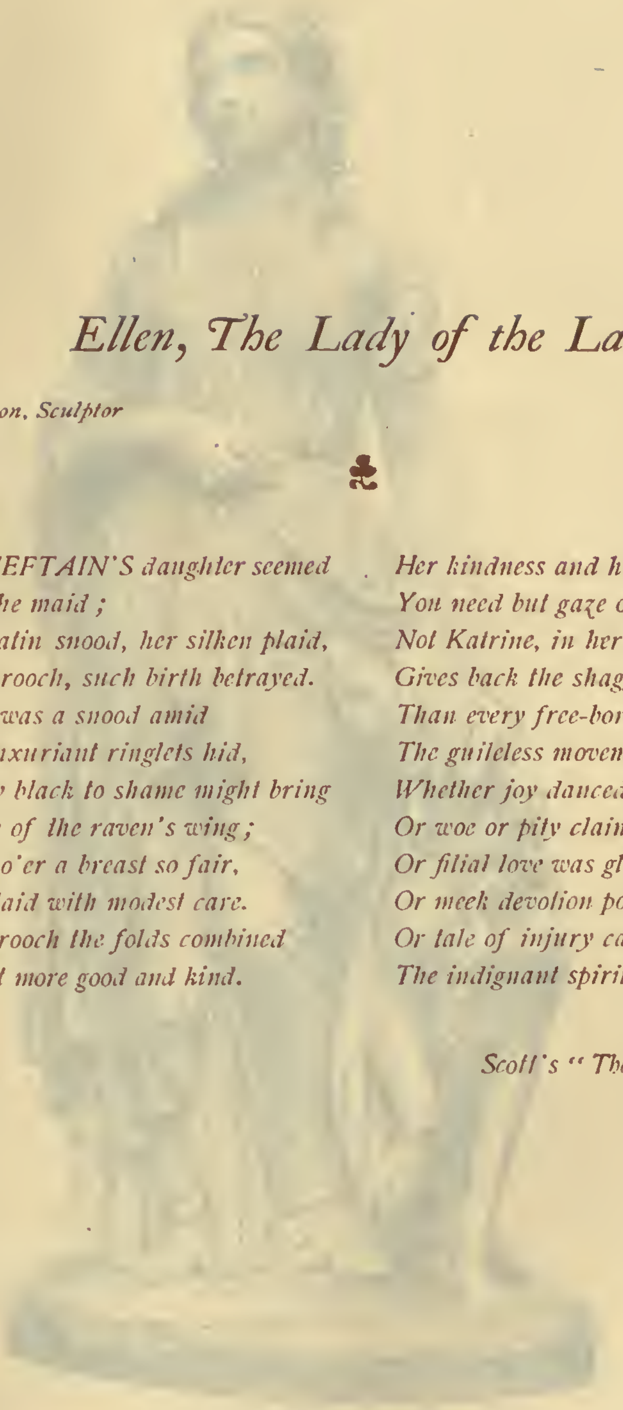
Emma "the Saxon" or Emma Plantagenet, the beautiful, gentle, and loving wife of David, king of North Wales (twelfth century). — Southey, *Madoc* (1805).

Emmons (*David*), slow, gentle fellow who never "comes to the point" in his courtship, but visits the "girl" for forty years, and gasps out in dying, "I allers—meant to—have—asked—you to marry me."—Mary E. Wilkins, *Two Old Lovers* (1887).

Emped'ocles, one of Pythagoras's scholars, who threw himself secretly into the crater at Etna, that people might suppose the gods had carried him to heaven; but alas! one of his iron pattens

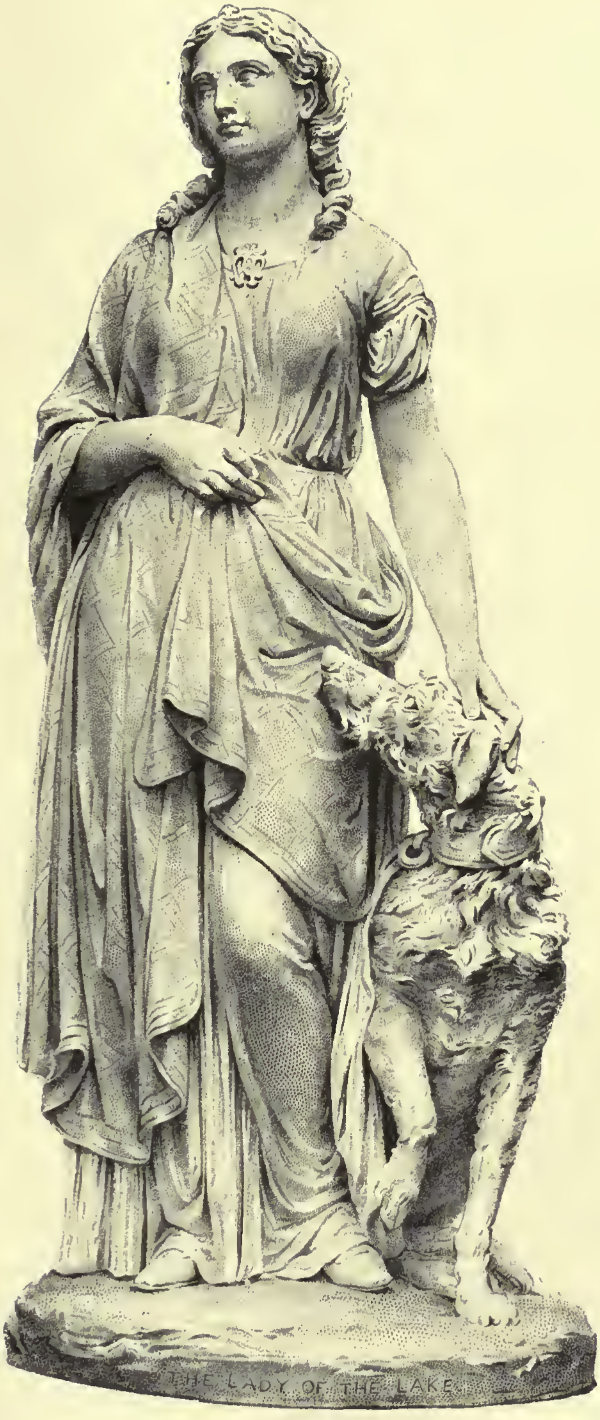
Ellen, The Lady of the Lake

J. Adams-Acton, Sculptor — *E. Stodart, Engraver*



A CHIEFTAIN'S daughter seemed the maid;
Her satin snood, her silken plaid,
Her golden brooch, such birth betrayed.
And seldom was a snood amid
Such wild, luxuriant ringlets hid,
Whose glossy black to shame might bring
The plumage of the raven's wing;
And seldom o'er a breast so fair,
Mantled a plaid with modest care.
And never brooch the folds combined
Above a heart more good and kind.
Her kindness and her worth to spy,
You need but gaze on Ellen's eye;
Not Katrine, in her mirror blue,
Gives back the shaggy banks more true,
Than every free-born glance confessed
The guileless movements of her breast;
Whether joy danced in her dark eye,
Or woe or pity claimed a sigh.
Or filial love was glowing there,
Or meek devotion poured a prayer,
Or tale of injury called forth
The indignant spirit of the North.

Scott's "The Lady of the Lake."


THE LADY OF THE LAKE

ELLEN, THE LADY OF THE LAKE.

was cast out with the lava, and recognized.

> He to be deemed
> A god, leaped fondly into Etna flames,
> Empedoclês.
> Milton, *Paradise Lost*, iii. 469, etc. (1665).

Emperor of Believers (*The*), Omar I., father-in-law of Mahomet (581-644).

Emperor of the Mountains, (*The*) Peter the Calabrian, a famous robber-chief (1812).

Emperor for My People. Hadrian used to say, "I am emperor not for myself but for my people" (76, 117-138).

Empson (*Master*), flageolot player to Charles II.—Sir W. Scott, *Peveril of the Peak* (1823).

Enan'the (3 *syl.*), daughter of Seleucus, and mistress of Prince Deme'trius (son of King Antig'onus. She appears under the name of Celia.—Beaumont and Eletcher, *The Humorous Lieutenant* (1647).

Encel'ados (Latin, *Enceladus*), the most powerful of all the giants who conspired against Jupiter. He was struck with a thunder-bolt, and covered with the heap of earth now called Mount Etna. The smoke of the volcano is the breath of the buried giant; and when he shifts his side it is an earthquake.

> Fama est, Enceladi semiustum fulmine corpus
> Urgeri mole hac, ingentemque insuper Ætuam
> Impositam, ruptis flammam expirare caminis;
> Et, fessum quoties mutet latus, intremere omnem
> Murmure Trinacriam, et cœlum subtexere fumo.
> Virgil, *Æneid*, iii. 578-582.

> Where the burning cinders, blown
> From the lips of the o'erthrown
> Enceladus, fill the air.
> Longfellow, *Enceladus.*

En'crates (3 *syl.*), Temperance personified, the husband of Agnei'a (*wifely chastity*). When his wife's sister Parthen'ia (*maidenly chastity*) was wounded in the battle of Mansoul, by False Delight, he and his wife ran to her assistance, and soon routed the foes who were hounding her. Continence (her lover) went also, and poured a balm into her wounds, which healed them. (Greek, *egkrătês*, "continent, temperate.")

> So have I often seen a purple flower,
> Fainting thro' heat, hang down her drooping head;
> But, soon refreshêd with a welcome shower,
> Begins again her lively beauties spread,
> And with new pride her silken leaves display.
> Phineas Fletcher, *The Purple Island*, xi. (1633).

Endell (*Martha*), a poor fallen girl, to whom Em'ly goes when Steerforth deserts her. She emigrates with Dan'el Pegot'ty, and marries a young farmer in Australia. —C. Dickens, *David Copperfield* (1849).

Endiga, in *Charles XII.*, by J. R. Planché (1826).

Endless, the rascally lawyer in *No Song No Supper*, by P. Hoare (1754–1834).

Endym'ion, a noted astronomer who, from Mount Latmus, in Caria, discovered the course of the moon. Hence it is fabled that the moon sleeps with Endymion. Strictly speaking, Endymion is the setting sun.

> So, Latmus by the wise Endymion is renowned;
> That hill on whose high top he was the first that found
> Pale Phœbe's wandering course; so skillful in her sphere,
> As some stick not to say that he enjoyed her there.
> Drayton, *Polyolbion*, vi. (1612).

To sleep like Endymion, to sleep long and soundly. Endymion requested of Jove permission to sleep as long as felt inclined. Hence the proverb, *Endymionis somnum dormire.* Jean Ogier de Gombaud wrote in French a romance or prose poem called *Endymion* (1624), and one of the best paintings of A. L. Girodet is "Endymion." Cowley, referring to Gombaud's romance, says:

> While there is a people or a sun,
> Endymion's story with the moon shall run.

John Keats, in 1818, published his *Endymion* (a poetic romance), and the criticism of the *Quarterly Review* was falsely said to have caused his death.

Endym'ion. So Wm. Browne calls Sir Walter Raleigh, who was for a time in disgrace with Queen Elizabeth, whom he calls "Cyn'thia."

> The first note that I heard I soon was wonne
> To think the sighes of fair Endymion,
> The subject of whose mournful heavy lay,
> Was his declining with faire Cynthia.
> *Brittannia's Pastorals*, iv. (1613).

Enfants de Dieu, the Camisards.

> The royal troops outnumbered the *Enfants de Dieu*, and a not inglorious flight took place.—Ed. Gilliat, *Asylum Christi*, iii.

Enfield (*Mrs.*), the keeper of a house of intrigue, or "gentleman's magazine" of frail beauties.—Holcroft, *The Deserted Daughter* (1785).

Engaddi (*Theodorick, hermit of*), an enthusiast. He was Aberick of Mortemar, an exiled noble.—Sir W. Scott, *The Talisman* (time, Richard I.).

Engaddi, one of the towns of Judah, forty miles from Jerusalem, famous for its palm trees.

> Anchorites beneath Engaddi's palms,
> Pacing the Dead Sea beach.
> Longfellow, *Sand of the Desert.*

Engel'brecht, one of the Varangian guards.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

En'gelred, 'squire of Sir Reginald Front de Bœuf (follower of Prince John of Anjou, the brother of Richard I.).—Sir W. Scott, *Ivanhoe* (time, Richard I.).

En'guerraud, brother of the Marquis of Montserrat, a crusader.—Sir W. Scott, *The Talisman* (time, Richard I.).

E'nid, the personification of spotless purity. She was the daughter of Yn'iol, and wife of Geraint. The tale of Geraint and Enid allegorizes the contagion of distrust and jealousy, commencing with Guinevere's infidelity, and spreading downward among the Arthurian knights. In order to save Enid from this taint, Sir Geraint removed from the court to Devon; but overhearing part of a sentence uttered by Enid, he fancied that she was unfaithful, and treated her for a time with great harshness. In an illness, Enid nursed Geraint with such wifely devotion that he felt convinced of his error. A perfect reconciliation took place, and they "crowned a happy life with a fair death.—Tennyson, *Idylls of the King* ("Geraint and Enid.").

Ennius (*The English*), Lay'amon, who wrote a translation in Saxon of *The Brut* of Wace (thirteenth century).

Ennius (*The French*), Jehan de Meung, who wrote a continuation of Layamon's romance (1260–1320).

⁂ Guillaume de Lorris, author of the *Romance of the Rose*, is also called "The French Ennius," and with better title (1235--1265).

Little Ellie

⁂

LITTLE ELLIE sits alone
Mid the beeches of the meadow,
By a stream-side on the grass,
And the trees are showering down
Doubles of their leaves in shadow,
On her shining hair and face.

She has thrown her bonnet by,
And her feet she has been dipping
In the shallow water's flow.
Now she holds them nakedly
In her hands, all sleek and dripping,
While she rocketh to and fro.

Little Ellie sits alone,
And the smile she softly uses,
Fills the silence like a speech,
While she thinks what shall be done—
And the sweetest pleasure chooses
For her future within reach.

Little Ellie in her smile
Chooses—"I will have a lover,
Riding on a steed of steeds.
He shall love me without guile,
And to him I will discover
The swan's nest among the reeds."

Mrs. Browning's "The Romance of the Swan's Nest."

LITTLE ELLIE.

Ennius (*The Spanish*), Juan de Mena of Cordova (1412--1456).

Enrique' (2 *syl.*), brother-in-law of Chrysalde (2 *syl.*). He married secretly Chrysalde's sister Angelique, by whom he had a daughter, Agnes, who was left in charge of a peasant while Enrique was absent in America. Having made his fortune in the New World, Enrique returned and found Agnes in love with Horace, the son of his friend Oronte (2 *syl.*). Their union, after the usual quota of misunderstanding and cross purposes, was accomplished to the delight of all parties.—Molière, *L'Ecole des Femmes* (1662).

Entel'echy, the kingdom of Queen Quintessence. Pantag'ruel' and his companions went to this kingdom in search of the "holy bottle."—Rabelais, *Pantagruel*, v. 19 (1545).

*** This kingdom of "speculative science" gave the hint to Swift for his island of Lapu'ta.

Ephe'sian, a toper, a dissolute sot, a jovial companion. When Page (2 *Henry* IV. act ii. sc. 2) tells Prince Henry that a company of men were about to sup with Falstaff, in Eastcheap, and calls them "Ephesians," he probably meant soldiers called *féthas* ("foot-soldiers"), and hence topers. Malone suggests that the word is a pun on *pheese* ("to chastise or pay one tit for tat"), and means "quarrelsome fellows."

Ephe'sian Poet (*The*), Hippo'nax, born at Ephesus (sixth century B. C.).

Epic Poetry (*The Father of*), Homer (about 950 B. C.).

Ep'icene (3 *syl.*), or *The Silent Woman*, one of the three great comedies of Ben Jonson (1609).

The other two are *Volpone* (2 *syl.*, 1605), and *The Alchemist* (1610).

Epicurus. The *aimée de cœur* of this philosopher was Leontium. (See LOVERS).

Epicurus of China, Tao-tse, who commenced the search for "the elixir of perpetual youth and health" (B. C. 540).

*** Thomas Moore has a prose romance entitled *The Epicure'an.* Lucretius the Roman poet, in his *De Rerum Natura*, is an exponent of the Epicurean doctrines.

Epidaurus (*That God in*), Æscula'pius, son of Apollo, who was worshipped in Epidaurus, a city of Peloponne'sus. Being sent for to Rome during a plague, he assumed the form of a serpent.—Livy, *Nat. Hist.*, xi.; Ovid, *Metaph.*, xv.

> Never since of serpent kind
> Lovelier, not those that in Illyria changed
> Herminoê and Cadmus, or the god
> In Epidaurus.
>
> Milton, *Paradise Lost*, ix. 507 (1665).

(Cadmus and his wife Harmonia [*Hermoine*] left Thebes and migrated into Illyria, where they were changed into serpents because they happened to kill one belonging to Mars.)

Ephial'tes (4 *syl.*), one of the giants who made war upon the gods. He was deprived of his left eye by Apollo, and of his right eye by Herculês.

Epig'oni, seven youthful warriors, sons of the seven chiefs who laid siege to Thebes. All the seven chiefs (except Adrastos) perished in the siege; but the seven sons, ten years later, took the city and razed it to the ground. The chiefs and sons were: (1) Adrastos, whose son was Ægi'aleus (4 *syl.*); (2) Polynīkês, whose son was Thersan′der; (3) Amphiar′aos (5 *syl.*), whose son was Alkmæon (*the chief*); (4) Ty′deus (2 *syl.*), whose son was Diomê′dês; (5) Kap′aneus (3 *syl.*), whose son was Sthen′ĕlos; (6) Parthenopæ′os, whose son was Promachos; (7) Mekis′theus (3 *syl.*), whose son was Eury′alos.

Æschylos has a tragedy on *The Seven Chiefs against Thebes*. There are also two epics, one *The Thebaïd* of Statius, and *The Epigoni* sometimes attributed to Homer and sometimes to one of the Cyclic poets of Greece.

Epigon′iad (*The*), called "the Scotch *Iliad*," by William Wilkie (1721–1772). This is the tale of the Epig′oni or seven sons of the seven chieftains who laid siege to Thebes. The tale is this: When Œ′dipos abdicated, his two sons agreed to reign alternate years; but at the expiration of the first year, the elder son (Etē′oclês) refused to give up the throne. Whereupon the younger brother (Polynīkês) interested six Grecian chiefs to espouse his cause, and the allied armies laid siege to Thebes, without success. Subsequently, the seven sons of the old chiefs went against the city to avenge the death of their fathers, who had fallen in the former siege. They succeeded in taking the city, and in placing Thersander on the throne. The names of the seven sons are Thersander, Ægi′aleus, Alkmæon, Diomēdês, Sthen′elos, Pro′machos, and Euryălos.

Epimen′ides (5 *syl.*) of Crete, sometimes reckoned one of the "seven wise men of Greece" in the place of Periander. He slept for fifty-seven years in a cave, and, on waking, found everything so changed that he could recognize nothing. Epimenidês lived 289 years, and was adored by the Cretans as one of their "Curētês" or priests of Jove. He was contemporary with Solon.

(Goethe has a poem called *Des Epimenides Erwachen.*—See Heinrich's *Epimenides.*)

Epimenides's Drug. A nymph who loved Epimenides gave him a draught in a bull's horn, one single drop of which would not only cure any ailment, but would serve for a hearty meal.

Le Nouveau Epimenède is a man who lives in a dream in a kind of "Castle of Spain," where he deems himself a king, and does not wish to be disillusioned. The song is by Jacinthe Leclère, one of the members of the "Societé de Momus," of Paris.

Epinogris (*Sir*), son of the king of Northumberland. He loved an earl's daughter, but slew the earl in a knightly combat. Next day, a knight challenged him to fight, and the lady was to be the prize of the victor. Sir Epinogris, being overthrown, lost the lady; but when Sir Palomidês heard the tale, he promised to recover her. Accordingly, he challenged the victorious knight, who turned out to be his brother. The point of dispute was then amicably arranged by giving up the lady to Sir Epinogris.—Sir T. Malory, *History of Prince Arthur*, ii. 169 (1470).

Eppie, one of the servants of the Rev. Josiah Cargill. In the same novel is Eppie Anderson, one of the servants at the Mowbray Arms, Old St. Ronan's, held by Meg Dods.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Epps, cook of Saunders Fairford, a lawyer.—Sir W. Scott, *Redgauntlet* (time, George III.).

Equity (*Father of*), Heneage Finch, earl of Nottingham (1621–1682). In *Absalom and Achitophel* (by Dryden and Tate) he is called "Amri."

> Sincere was Amri, and not only knew,
> But Israel's sanctions into practice drew;
> Our laws, that did a boundless ocean seem,
> Were coasted all, and fathomed all by him . . .
> To whom the double blessing doth belong,
> With Moses' inspiration, Aaron's tongue.
> *Absalom and Achitophel*, ii. (1682).

Equivokes.

1. Henry IV. was told that "he should not die but in Jerusalem," which he supposed meant the Holy Land; but he died in the Jerusalem Chamber, London, which is the chapter-house of Westminster Abbey.

2. Pope Sylvester was also told that he should die at Jerusalem, and he died while saying mass in a church so called at Rome.

3. Cambyses, son of Cyrus, was told that he should die in Ecbat′ana, which he supposed meant the capital of Media. Being wounded accidentally in Syria, he asked the name of the place; and being told it was Ecbatana, "Here, then, I am destined to end my life."

4. A Messenian seer, being sent to consult the Delphic oracle respecting the issue of the Messenian war, then raging, received for reply:

> When the goat stoops to drink of the Neda, O, seer,
> From Messenia flee, for its ruin is near!

In order to avert this calamity, all goats were diligently chased from the banks of the Neda. One day, Theoclos observed a *fig tree* growing on the river-side, and its branches dipped into the stream. The interpretation of the oracle flashed across his mind, for he remembered that *goat* and *fig tree*, in the Messenian dialect were the same word.

⁂ The pun would be clearer to an English reader if "a stork" were substituted for *the goat:* "When a stork stoops to drink of the Neda;" and the "stalk" of the fig tree dipping into the stream.

5. When the allied Greeks demanded of the Delphic oracle what would be the issue of the battle of Salamis, they received for answer:

> Seed-time and harvest, weeping sires shall tell
> How thousands fought at Salamis and fell;

but whether the oracle referred to the Greeks or Persians who were to fall by "thousands," was not stated.

6. When Crœsus demanded what would be the issue of the battle against the Persians, headed by Cyrus, the answer was, he "should behold a mighty empire overthrown;" but whether that empire was his own, or that of Cyrus, only the actual issue of the fight could determine.

7. Similarly, when Philip of Macedon sent to Delphi to inquire if his Persian expedition would prove successful, he received for reply, "The ready victim crowned for sacrifice stands before the altar." Philip took it for granted that the "ready victim" was the king of Persia, but it was himself.

8. Tarquin sent to Delphi to learn the fate of his struggle with the Romans for the recovery of his throne, and was told, "Tarquin will never fall till a dog speaks with the voice of a man." The "dog" was Junius Brutus, who was called a dog by way of contempt.

9. When the oracle was asked who would succeed Tarquin, it replied, "He who shall first kiss his mother." Whereupon Junius Brutus fell to the earth, and exclaimed, "Thus, then, I kiss thee, O mother earth!"

10. Jourdain, the wizard, told the duke of Somerset, if he wished to live, to

"avoid where castles mounted stand." The duke died in an ale-house called the Castle, in St. Alban's.—Shakespeare, 2 *Henry VI.* act v. sc. 2.

11. A wizard told King Edward IV. that "after him should reign one the first letter of whose name should be G." The king thought the person meant was his brother George, but the duke of Gloucester was the person pointed at.—Holinshed, *Chronicles;* Shakespeare, *Richard III.* act i. sc. 1.

Erac'lius (*The emperor*) condemned a knight to death on the supposition of murder; but the man supposed to be murdered making his appearance, the condemned man was taken back, under the expectation that he would be instantly acquitted. But no, Eraclius ordered all three to be put to death: the knight, because the emperor had ordered it; the man who brought him back, because he had not carried out the emperor's order; and the man supposed to be murdered, because he was virtually the cause of death to the other two.

This tale is told in the *Gesta Romanorum*, and Chaucer has put it into the mouth of his Sumpnor. It is also told by Seneca, in his *De Ira;* but he ascribes it to Cornelius Piso, and not to Eraclius.

Éraste (2. *syl.*), hero of *Les Fâcheux* by Molière. He is in love with Orphise (2. *syl.*), whose tutor is Damis (1661).

Er'celdoun (*Thomas of*), also called "Thomas the Rhymer," introduced by Sir W. Scott in his novel called *Castle Dangerous* (time, Henry I.).

It is said that Thomas of Erceldoun is not dead, but that he is sleeping beneath the Eildon Hills, in Scotland. One day, he met with a lady of elfin race beneath the Eildon tree, and she led him to an under-ground region, where he remained for seven years. He then revisited the earth, but bound himself to return when summoned. One day, when he was making merry with his friends, he was told that a hart and hind were parading the street; and he knew it was his summons, so he immediately went to the Eildon tree, and has never since been heard of.—Sir W. Scott, *Minstrelsy of the Scottish Border.*

⁂ This tale is substantially the same in the German one of *Tannhäuser* (*q. v.*).

Ereck, a knight of the Round Table. He marries the beautiful Enite (2. *syl.*), daughter of a poor knight, and falls into a state of idleness and effeminacy, till Enite rouses him to action. He then goes forth on an expedition of adventures, and after combating with brigands, giants, and dwarfs, returns to the court of King Arthur, where he remains till the death of his father. He then enters on his inheritance, and lives peaceably the rest of his life.—Hartmann von der Aue, *Ereck* (thirteenth century).

Ereen'ia (3 *syl.*), a glendoveer' or good spirit, the beloved son of Cas'yapa (3 *syl.*), father of the immortals. Ereenia took pity on Kail'yal (2 *syl.*), daughter of Ladur'lad, and carried her to his Bower of Bliss in paradise (canto vii.). Here Kailyal could not stay, because she was still a living daughter of earth. On her return to earth, she was chosen for the bride of Jagan-naut, and Ar'valan came to dishonor her; but she set fire to the pagoda, and Ereenia came to her rescue. Ereenia was set upon by the witch Lor'rimite (3 *syl.*), and carried to the submerged city of Baly, whence he was delivered by Ladurlad. The glendoveer now craved Seeva for vengeance, but the god sent him to Yamen (*i.e.* Pluto), and Yamen said the measure of iniquity was now full, so Arvalan and his father Kehama were both made inmates of the city of everlasting woe; while Ereenia carried Kailyal, who had quaffed the waters of immortality, to his Bower of Bliss, to dwell with him in everlasting joy.—Southey, *Curse of Kehoma* (1809).

Eret'rian Bull (*The*). Menede'mos of Eretria, in Eubœ'a, was called "Bull" from the bull-like breadth and gravity of his face. He founded the Eretrian school (fourth century B.C.).

Eric, "Windy-cap," king of Sweden. He could make the wind blow from any quarter by simply turning his cap. Hence arose the expression, "a capful of wind."

Eric Gray. A young man whose religious principles will not let him marry the girl he loves because she has not "joined the church." His old love tells the story after his funeral.

"And all my heart went forward, past the shadows and the cross,
Even to that home where perfect love hath never thorn nor loss;
Where neither do they marry, nor in marriage are given,
But are like unto the angels in GOD'S house, which is Heaven."
Margaret E. Sangster, *Eric's Funeral* (1882).

Erichtho [*E.rik'.tho*], the famous Thessalian witch consulted by Pompey.—Lucan, *Pharsalia*, vi.

Erickson (*Sweyn*), a fisherman at Jarlshof.—Sir W. Scott, *The Pirate* (time, William III.).

Eric'tho, the witch in John Marston's tragedy called *The Wonder of Women* or *Sophonisba* (160)5.

Erig'ena (*John Scotus*), called "Scotus the Wise." He must not be confounded with Duns Scotus, "the Subtle Doctor," who lived some four centuries later. Erigĕna died in 875, and Duns Scotus in 1308.

Erig'one (4 *syl.*), the constellation *Virgo*. She was the daughter of Icarios, an Athenian, who was murdered by some drunken peasants. Erigonê discovered the dead body by the aid of her father's dog Mœra, who became the star called *Canis*.

. . . "that virgin, frail Erigonê,
Who by compassion got preëminence.'
Lord Brooke, *Of Nobility.*

Erill'yab (3 *syl.*), the widowed and deposed Queen of the Hoamen (2 *syl.*), an Indian tribe settled on a south branch of the Missouri. Her husband was King Tepol'loni, and her son Amal'ahta. Madoc when he reached America, espoused her cause, and succeeded in restoring her to her throne and empire.—Southey, *Madoc* (1805).

Eriphy'le (4 *syl.*), the wife of Amphiarā'os. Being bribed by a golden necklace, she betrayed to Polynī-cês where her husband had concealed himself that he might not go to the seige of Thebes, where he knew that he should be killed. Congreve calls the word Eriph'yle.

When Eriphylê broke her plighted faith,
And for a bribe procured her husband's death.
Ovid, *Art of Love*, iii.

Erisich'thon (should be *Erysichthon*), a Thessaliad, whose appetite was insatiable. Having spent all his estate in the purchase of food, nothing was left but his daughter Metra, and her he sold to buy food for his voracious appetite; but Metra had the power of transforming herself into any shape she chose, so as often as as her father sold her, she changed her form and returned to him. After a time, Erisichthon was reduced to feed upon himself.—Ovid, *Metaph*, viii. 2 (740 to end).

Drayton says when the Wyre saw her goodly oak trees sold for firewood, she bethought her of Erisichthon's end, who, "when nor sea, nor land, sufficient were," ate his own flesh.—*Polyolbion*, vii.

So Erisicthon, once fired (as men say),
  With hungry rage, fed never, ever feeding;
Ten thousand dishes severed every day,
  Yet in ten thousand thousand dishes needing.
In vain his daughter hundred shapes assumed;
  A whole camp's meat he in his gorge inhumed;
And all consumed, his hunger yet was unconsumed.
  Phineas Fletcher, *The Purple Island* (1633).

Erland, father of Norna "of the Fitful Head."—Sir W. Scott, *The Pirate* (time, William III.).

Erl-King, a spirit of mischief, which haunts the Black Forest of Thuringia.

Goethe has a ballad called the *Erlkönig*, and Herder has translated the Danish ballad of *Sir Olaf and the Erl-King's Daughter.*

In Goethe's ballad, a father, riding home through the night and storm with a child in his arms is pursued by the Erl-king, who entices the child with promises of fairy-gifts, and finally kills it.

Ermangarde of Baldringham (*The Lady*), aunt of the Lady Eveline Berenger "the betrothed."—Sir W. Scott, *The Betrothed* (time, Henry II.).

Er'meline (*Dame*), the wife of Reynard, in the beast-epic called *Reynard the Fox* (1498).

Ermin'ia, the heroine of *Jerusalem Delivered.* She fell in love with Tancred, and when the Christian army beseiged Jerusalem, arrayed herself in Clorinda's armor to go to him. After certain adventures, she found him wounded, and nursed him tenderly; but the poet has not told us what was the ultimate lot of this fair Syrian.—Tasso, *Jerusalem Delivered* (1575).

Erna'ni, the robber-captain, duke of Segor'bia and Cardo'na, lord of Arăgon, and count of Ernani. He is in love with Elvi'ra, the betrothed of Don Ruy Gomez de Silva, an old Spanish grandee, whom she detests. Charles V. falls in love with her, and Ruy Gomez joins Ernani in a league against their common rival. During this league Ernani gives Ruy Gomez a horn, saying, "Sound but this horn, and at that moment Ernani will cease to live." Just as he is about to espouse Elvira, the horn is sounded, and Ernani stabs himself.—Verdi, *Ernani* (an opera, 1841).

Ernest (*Duke*), son-in-law of Kaiser Konrad II. He murders his feudal lord, and goes on a pilgrimage to the Holy Land to expiate his crime. The poem so called is a mixture of Homeric legends, Oriental myths, and pilgrims' tales. We have pygmies and cyclopses, genii and enchanters, fairies and dwarfs, monks and devotees. After a world of hair-breadth escapes, the duke reaches the Holy Sepulchre, pays his vows, returns to Germany, and is pardoned.—Henry Von Veldig (minnesinger), *Duke Ernest* (twelfth century).

Ernest de Fridberg, "the prisoner of the State." He was imprisoned in the dungeon of the Giant's Mount fortress for fifteen years on a false charge of

Erminia and the Shepherds

Domenichino, Artist — *G. Presbury, Engraver*

◆

SHE rose; and gently, guided by her ear,
Came where an old man on a rising ground
In the fresh shade, his white flocks feeding near,
Twig-baskets wove, and listening to the sound
Trilled by three blooming boys, who sate disporting round.

They at the shining of her silver arms
Were seized at once with wonder and despair;
But sweet Erminia soothed their vain alarms;
Discovering her dove's eyes and golden hair,
Follow," she said, "dear innocents, the care
Of fav'ring Heaven, your fanciful employ.
For the so formidable arms I bear,
No cruel warfare bring, nor harsh annoy,
To your engaging tasks, to your sweet songs of joy."
* * * * * * * * * *
* * * *His discourse so sweetly did subdue*
The secret sorrows of the listening maid,
Each word, descending to her heart, like dew,
The fev'rish passion of her soul allayed.

Tasso's "Jerusalem Delivered" (translated by Wiffin.)

ERMINIA AND THE SHEPHERDS.

treason. Ul′rica (his natural daughter by the countess Marie), dressed in the clothes of Herman, the deaf and dumb jailor-boy, gets access to the dungeon and contrives his escape; but he is retaken, and led back to the dungeon. Being subsequently set at liberty, he marries the countess Marie (the mother of Ulrica).—E. Stirling, *The Prisoner of State* (1847.)

Eros, the manumitted slave of Antony the triumvir. Antony made Eros swear that he would kill him if commanded by him so to do. When in Egypt, Antony (after the battle of Actium, fearing lest he should fall into the hands of Octavius Cæsar, ordered Eros to keep his promise. Eros drew his sword, but thrust it into his own side, and fell dead at the feet of Antony. "O noble Eros," cried Antony, "I thank thee for teaching me how to die!"—Plutarch.

⁂ Eros is introduced in Shakespeare's *Antony and Cleopatra*, and in Dryden's *All for Love or the World Well Lost.*

(Eros is the Greek name of Cupid, and hence amorous poetry is called Erotic.)

Eros′tratos (in Latin Erostratus), the incendiary who set fire to the temple of Diana of Ephesus, that his name might be perpetuated. An edict was published, prohibiting any mention of the name, but the edict was wholly ineffective.

⁂ Charles V., wishing to be shown over the Pantheon [*All Saints*] of Rome, was taken to the top by a Roman knight. At parting, the knight told the emperor that he felt an almost irresistible desire to push his majesty down from the top of the building, "in order to immortalize his name." Unlike Erostratos, the name of this knight has not transpired.

Ero′ta, a very beautiful but most imperious princess, passionately beloved by Philander, Prince of Cyprus.—Beaumont and Fletcher, *The Laws of Candy* (1647).

Erra-Pater, an almanac, an almanac-maker, an astrologer. Samuel Butler calls Lilly, the almanac-maker, an Erra-Pater, which we are told was the name of a famous Jewish astrologer.

> His only Bible was an Erra-Pater.
> Phin. Fletcher, *The Purple Island*, vii. (1633).

> What's here ? Erra-Pater or a bearded sibyl
> [*the person was Foresight*].
> Congreve, *Love for Love*, iv. (1695).

Erragon, king of Lora (in Scandinavia). Aldo, a Caledonian chief, offered him his services, and obtained several important victories; but Lorma, the king's wife, falling in love with him, the guilty pair escaped to Morven. Erragon invaded the country, and slew Aldo in single combat, but was himself slain in battle by Gaul, son of Morni. As for Lorma, she died of grief.—Ossian, *The Battle of Lora.*

Errant Damsel (*The*), Una.—Spenser, *Faëry Queen*, iii. 1 (1590).

Errina, Greek maiden chidden by her mother for dreaming of Sappho, and Lesbian dances and Delphian lyre, and commanded to

> "rend thy scrolls and keep thee to thy
> spinning."

She answers that talk of matron dignities and household tasks wearies her:

> "I would renounce them all for Sappho's bay:
> Forego them all for room to chant out free
> The silent rhythms I hum within my heart,
> And so for ever leave my weary spinning!"
> Margaret J. Preston, *Old Song and New.* (1870).

Errol (*Cedric*). Bright American boy, living with his widowed mother, whose grandfather, Lord Fauntleroy, sends for and adopts him. The boy's sweetness of manners and nobility of nature conquer the old man's prejudices, and win him to sympathy and co-operation in his schemes for making the world better.—Frances Hodgson Burnett, *Little Lord Fauntleroy* (1889).

Errol (*Gilbert, earl of*), lord high constable of Scotland.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Error, a monster who lived in a den in "Wandering Wood," and with whom the Red Cross Knight had his first adventure. She had a brood of 1000 young ones of sundry shape, and these cubs crept into their mother's mouth when alarmed, as young kangaroos creep into their mother's pouch. The knight was nearly killed by the stench which issued from the foul fiend, but he succeeded in "rafting" her head off, whereupon the brood lapped up the blood, and burst with satiety.

Half like a serpent horribly displayed,
But th' other half did woman's shape retain.
And as she lay upon the dirty ground,
Her huge long tail her den all overspread,
Yet was in knots and many boughts [*folds*] upwound,
Pointed with mortal sting.
Spenser, *Faëry Queen*, i. 1 (1590).

Error of Artists, (See ANACHRONISMS).

ANGELO (*Michel*), in his great picture of the "Last Judgment" has introduced Charon's bark.

BREUGHEL, the Dutch painter, in a picture of the "Wise Men of the East" making their offerings to the infant Jesus, has represented one of them dressed in a large white surplice, booted and spurred, offering the model of a Dutch seventy-four to the infant.

ETTY has placed by the bedside of Holofernes a helmet of the period of the seventeenth century.

MAZZOCHI (*Paulo*), in his "Symbolical Painting of the Four Elements," represents the sea by *fishes*, the earth by *moles*, fire by a *salamander*, and air by a *camel!* Evidently he mistook the chameleon (which traditionally lives on air) for a camel.

TINTORET, in a picture which represents the "Israelites Gathering Manna in the Wilderness," has armed the men with guns.

VERONESE (*Paul*), in his "Marriage Feast of Cana of Galilee," has introduced among the guests several Benedictines.

WEST, president of the Royal Academy, has represented Paris the Phrygian in Roman costume.

WESTMINSTER HALL is full of absurdities. Witness the following as specimens:—

Sir Cloudesley Shovel is dressed in a Roman cuirass and sandals, but on his head is a full-bottomed wig of the eighteenth century.

The Duke of Buckingham is arrayed in the costume of a Roman emperor, and his duchess in the court dress of George I. period.

Errors of Authors, (See ANACHRONISMS.)

AKENSIDE. He views the Ganges from *Alpine* heights.—*Pleasures of Imagination.*

ALLISON (*Sir Archibald*), says: "*Sir Peregine Pickle* was one of the pall-bearers of the Duke of Wellington."—*Life of Lord Castlereagh.*

In his *History of Europe*, the phrase *droit de timbre* ("stamp duty") he translates "timber duties."

ARTICLES OF WAR FOR THE ARMY. It is ordered "that every recruit shall have the

40th and 46th of the articles read to him." (art. iii.).

The 40th article relates wholly to the misconduct of *chaplains*, and has no sort of concern with recruits. Probably the 41st is meant, which is about mutiny and insubordination.

BROWNE (*William*) *Apellês' Curtain.* W. Browne says:

> If. . . I set my pencil to Appellês table [painting]
> Or dare to *draw his curtain.*
> *Britannia'sPastorals*, ii. 2.

This curtain was not drawn by Apelles, but by Parrhasius, who lived a full century before Apelles. The contest was between Zeuxis and Parrhasius. The former exhibited a bunch of grapes which deceived the birds, and the latter a curtain which deceived the competitor.

BRUYSSEL (*E. von*) says: "According to Homer, Achillês had a vulnerable heel." It is a vulgar error to attribute this myth to Homer. The blind old bard nowhere says a word about it. The story of dipping Achillês in the river Styx is altogether post-Homeric.

BYRON. *Xerxes' Ships.* Byron says that Xerxes looked on his "ships by thousands" off the coast of Sal'amis. The entire number of sails were 1200; of these 400 were wrecked before the battle off the coast of Sêpias, so that even supposing the whole of the rest were engaged, the number could not exceed 800.—*Isles of Greece.*

The Isle Teos. In the same poem he refers to "Teos" as one of the isles of Greece, but Teos is a maritime town on the coast of Ionia, in Asia Minor.

CERVANTES. *Dorothea's Father.* Dorothea represents herself as Queen of Micomicon, because both her father and mother were *dead*, but Don Quixote speaks of him to her as *alive.*—Pt. I. iv. 8.

Mambrino's Helmet. In pt. I. iii. 8 we are told that the galley-slaves set free by Don Quixote assaulted him with stones, and "snatching the basin from his head, *broke it to pieces.*" In bk. iv. 15 we find this basin quite whole and sound, the subject of a judicial inquiry, the question being whether it was a helmet or a barber's basin. Sancho (ch. 11) says, he "picked it up, bruised and battered, intending to get it mended;" but he says, "I broke it to pieces," or, according to one translator, "broke it into a thousand pieces." In bk. iv. 8 we are told that Don Quixote "came from his chamber armed *cap-à-pie*, with the barber's basin on his head."

Sancho's Ass. We are told (pt. I. iii. 9) that Gines de Passamonte "stole Sancho's ass." Sancho laments the loss with true pathos, and the knight condoles with him. But soon afterwards Cervantes says: "He [*Sancho*] jogged on leisurely upon his ass after his master."

Sancho's Great-coat. Sancho Panza, we are told, left his wallet behind in the Crescent Moon tavern, where he was tossed in a blanket, and put the provisions left by the priests in his great-coat (ch. 5). The galley-slaves robbed him of "his *great-coat*, leaving only his doublet" (ch. 8), but in the next chapter (9) we find "the victuals had not been touched," though the rascals "searched diligently for booty." Now, if the food was in the great-coat, and the great-coat was stolen, how is it that the victuals remained in Sancho's possession untouched?

Sancho's Wallet. We are told that Sancho left his wallet by mistake at the tavern where he was blanket-tossed (ch. 5), but in ch. 9, when he found the portmanteau, "he crammed the gold and linen into his wallet."—Pt. I. iii.

To make these oversights more striking,

the author says, when Sancho found the portmanteau, "he entirely forgot the loss of his *wallet*, his *great-coat*, and of his faithful companion and servant Dapple" (*the ass*).

Supper. Cervantes makes the party at the Crescent tavern eat two suppers in one evening. In ch. 5 the curate orders in supper, and "after supper" they read the story of *Fatal Curiosity*. In ch. 12 we are told "the cloth was laid [*again*] for supper," and the company sat down to it, quite forgetting that they had already supped.—Pt. I. iv.

Chambers's Encyclopædia states that "the fame of Beaumarchais rests on his two operas, *Le Barbier de Seville* (1755) and *Le Mariage de Figaro*." Every one knows that Mozart composed the opera of *Figaro* (1786), and that Casti wrote the libretto. The opera of *Le Barbier de Seville*, or rather *Il Barbiere di Siviglia*, was composed by Rossini, in 1816. What Beaumarchais wrote was two comedies, one in four acts and the other in five acts. —Art. "Beaumarchais."

Chambers's Journal. We are told, in a paper entitled "Coincidences," that Thursday has proved a fatal day with the Tudors, for on that day died Henry VIII., Edward VI., Queen Mary, and Queen Elizabeth." If this had been the case it would, indeed, have been startling; but what are the facts? Henry VIII. died on *Friday*, January 28, 1547, and Elizabeth died on *Monday*, March 24, 1603.—Rymer, *Fœdera*, xv.

In the same paper we are told with equal inaccuracy that *Saturday* has been fatal to the present dynasty, "for William IV. and every one of the Georges died on a Saturday." What, however, says history proper? William IV. died on *Tuesday*, June 20, 1837; George I. died *Wednesday*, June 11, 1727; George III. died *Monday*, January 29, 1820; George IV. died *Sunday*, June 26, 1830; and only George II. died on a *Saturday*, "the day [*so*] fatal to the present dynasty."

Chaucer says: The throstle-cock sings so sweet a tone that Tubal himself, the first musican, could not equal it.—*The Court of Love*. Of course he means Jubal.

Cibber (*Colley*), in his *Love Makes a Man*, i., makes Carlos the student say, "For the cure of herds [*Virgil's*] *bucolicks* are a master-piece; but when his art describes the commonwealth of bees . . . I'm ravished." He means *Georgics*. The *Bucolics* are eclogues, and never touch upon either of these subjects. The diseases and cures of cattle are in *Georgic* iii., and the habits, etc., of bees, *Georgic* iv.

Cid (*The*). When Alfonso succeeded his brother Sancho and banished the Cid, Rodrigo is made to say:

> Prithee say where were these gallants
> (Bold enough when far from blows)?
> Where were they when I, unaided,
> Rescued thee from thirteen foes?

The historic fact is, not that Rodrigo rescued Alfonso from thirteen foes, but that the Cid rescued Sancho from thirteen of Alfonso's foes. Eleven he slew, and two he put to flight.—*The Cid*, xvi. 78.

Colman. Job Thornberry says to Peregrine, who offers to assist him in his difficulties, "Desist, young man, in time." But Peregrine was at least 45 years old when so addressed. He was 15 when Job first knew him, and had been absent thirty years in Calcutta. Job Thornberry himself was not above five or six years older.

Cowper calls the rose "the glory of April and May," but June is the great rose month. In the south of England they begin to bloom in the latter half of May, and go on to the middle of July. April roses would be horticultural curiosities.

Critics at fault. The licentiate tells Don Quixote that some critics found fault with him for defective memory, and instanced it in this; "We are told that Sancho's ass is stolen, but the author has forgotten to mention who the thief was." This is not the case, as we are distinctly informed that it was stolen by Gines de Passamonte, one of the galley slaves.—*Don Quixote*, II. i. 3.

Dickens, in *Edwin Drood*, puts "rooks and rooks' nests" (instead of daws) "in the tower of Cloisterham."

In *Nicholas Nickleby* he presents Mr. Squeers as setting his boys "to hoe turnips" in midwinter.

In *The Tale of Two Cities*, iii. 4, he says: "The name of the strong man of Old Scripture descended to the chief functionary who worked the guillotine." But the name of this functionary was Sanson, not Samson.

Galen says that man has seven bones in the sternum (instead of three); and Sylvius, in reply to Vesalius, contends that "in days of yore the robust chests of heroes had more bones than men now have."

Greene (*Robert*) speaks of Delphos as an *island;* But Delphos, or rather Delphi, was a city of Phocis, and no island. "Six noblemen were sent to the isle of Delphos."—*Donastus and Faunia*. Probably he confounded the city of Delphi with the isle of Delos.

Halliwell, in his *Archaic Dictionary*, says: "Crouchmas means Christmas," and adds that Tusser is his authority. But this is altogether a mistake. Tusser, in his "*May* Remembrances," says: "From bull cow fast, till Crouchmas be past," *i.e.* St. Helen's Day. Tusser evidently means from May 3 (the invention of the Cross) to August 18 (St. Helen's Day or the Cross-mas), not Christ-mas.

Higgons (*Bevil*) says:

> The Cyprian queen, drawn by Apellês hand,
> Of perfect beauty did the pattern stand!
> But then bright nymphs from every part of Greece
> Did all contribute to adorn the piece.
>
> *To Sir Godfrey Kneller* (1780).

Tradition says that Apellês model was either Phyrne, or Campaspê, afterwards his wife. Campbell has borrowed these lines, but ascribes the painting to Protog′enês the Rhodian.

> When first the Rhodian's mimic art arrayed
> The queen of Beauty in her Cyprian shade,
> The happy master mingled in the piece
> Each look that charmed him in the fair of Greece.
>
> *Pleasures of Hope*, ii.

Johnson (*Dr.*) makes Addison speak of Steele as "Little Dicky" whereas the person so called by Addison was not Richard Steele, but a dwarfish actor who played "Gomez" in Dryden's *Spanish Fryar*.

London Newspaper (*A*), one of the leading journals of the day, has spoken three times within two years of "passing *under* the Caudine Forks," evidently supposing them to be a "yoke" instead of a valley or mountain pass.

Longfellow calls Erig′ena a *Scotchman*, whereas the very word means an Irishman.

> Done into Latin by that Scottish beast.
> Erigena Johannes.
>
> *Golden Legend.*

Without doubt, the poet mistook John Duns [*Scottus*], who died in 1308, for John Scottus [*Erigena*], who died in 875. Erigena translated into Latin, *St. Dionysius*. He was latitudinarian in his views, and anything but "a Scottish beast or Calvinist."

The Two Angels. Longfellow crowns the *death-angel* with amaranth, with which

Milton says, "the spirits elect bind their resplendent locks;" and his angel of *life* he crowns with asphodels, the flowers of Pluto or the grave.

Melville (*Whyte*) makes a very prominent part of his story called *Holmby House* turn on the death of a favorite hawk named Diamond, which Mary Cave tossed off, and saw "fall lifeless at the king's feet" (ch. xxix.). In ch. xlvi. this very hawk is represented to be alive; "proud, beautiful, and cruel, like a *Venus Victrix* it perched on her mistress's wrist, unhooded."

Milton. "Colkitto or Macdonnel or Galasp." In this line of Sonnet XI, Milton seems to speak of three different persons, but in reality they are one and the same; i. e., Macdonnel, son of Colkittoch, son of Gillespie (Galasp). Colkittoch means left-handed.

In *Comus* (ver. 880) he makes the siren Ligea sleek her hair with a golden comb, as if she were a Scandinavian mermaid.

Moore (*Thom.*) says:

The sunflower turns on her god, when he sets,
The same look which she turned when he rose.
Irish Melodies, ii. ("Believe Me, if all those Endearing Young Charms").

The sunflower does not turn either to the rising or setting sun. It receives its name solely because it resembles a picture sun. It is not a turn-sun or heliotrope at all.

Morris (*W.*), in his *Atalanta's Race*, renders the Greek word *Saophron* "saffron," and says:

She the saffron gown will never wear,
And in no flower-strewn couch shall she be laid;

i. e. she will never be a bride. Nonnius (bk. xii.) tells us that virtuous women wore a girdled gown called *Saophron* ("chaste"), to indicate their purity and to prevent indecorous liberties. The gown was not yellow at all, but it was girded with a girdle.

Murphy, in the *Grecian Daughter*, says (act i. 1):

Have you forgot the elder Dionysius,
Surnamed the Tyrant? . . . Evander came from Greece,
And sent the tyrant to his humble rank,
Once more reduced to roam for vile subsistence,
A wandering sophist thro' the realms of Greece.

It was not Dionysius the *Elder*, but Dionysius the *Younger*, who was the "wandering sophist;" and it was not Evander, but Timoleon, who dethroned him. The elder Dionysius was not dethroned at all, nor even reduced "to humble rank." He reigned thirty-eight years without interruption, and died a king, in the plentitude of his glory, at the age of 63.

In the same play (act iv. 1) Euphrasia says to Dionysius the Younger:

Think of thy father's fate at Corinth, Dionysius.

It was not the father, but the son, (Dionysius the Younger) who lived in exile at Corinth.

In the same play he makes Timo'leon victorious over the Syracusans (that is historically correct); and he makes Euphrasia stab Dionysius the Younger, whereas he retreated to Corinth, and spent his time in debauchery, but supported himself by keeping a school. Of his death nothing is known, but certainly he was not stabbed to death by Euphrasia. —See Plutarch.

Rymer, in his *Fœdera*, ascribes to Henry I. (who died in 1135) a preaching expedition for the restoration of Rochester Church, injured by fire in 1177 (vol. I i. 9).

In the previous page Rymer ascribes to Henry I. a deed of gift from "Henry, king of England and *lord of Ireland;*" but every one knows that Ireland was conquered by Henry II., and the deed referred to was the act of Henry III.

On p. 71 of the same vol. Odo is made, in 1298, to swear "in no wise to confederate with Richard I.; whereas Richard I. died in 1199.

Sabine Maid (*The*). G. Gilfillan, in his introductory essay to Longfellow, says: "His ornaments, unlike those of the Sabine maid, have not crushed him." Tarpeia, who opened the gates of Rome to the Sabines, and was crushed to death by their shields, was not a *Sabine* maid, but a Roman.

Scott (*Sir Walter*). In the *Heart of Midlothian* we read:

> She [*Effie Deans*] amused herself with visiting the dairy . . . and was so near discovering herself to Mary Hetly by betraying her aquaintance with the celebrated receipt for Dunlop cheese, that she compared herself to Bedredeen Hassan, whom the vizier his father-in-law discovered by his superlative skill in composing cream-tarts with pepper in them.

In these few lines are several gross errors: (1) "cream-tarts should be *cheese-cakes*; (2) the charge was "that he made cheese-cakes *without* putting pepper in them," and not that he made "cream-tarts *with* pepper;" (3) it was not the vizier, his father-in-law and uncle, but his mother, the widow of Nouredeen, who made the discovery, and why? for the best of all reasons—because she herself had taught her son the receipt. The party were at Damascus at the time.—*Arabian Nights* ("Nouredeen Ali," etc.). (See page 389, "Thackeray.")

> "What!" said Bedredeen, was everything in my house to be broken and destroyed . . . only because I did not put pepper in a cheese-cake!" *Arabian Nights* ("Nouredeen Ali," etc.).

Again, Sir Walter Scott speaks of "the philosopher who appealed from Philip inflamed with wine to Philip in his hours of sobriety" (*Antiquary*, x.). This "philosopher" was a poor old woman.

Shakespeare. *Althæa and the Fire-brand.* Shakespeare says, (*Henry IV.* act ii. sc. 2) that "Althæa dreamt that she was delivered of a fire-brand." It was not Althæa, but Hecuba, who dreamed, a little before Paris was born, that her offspring was a brand that consumed the kingdom. The tale of Althæa is, that the Fates laid a log of wood on a fire, and told her that her son would live till that log was consumed; whereupon she snatched up the log and kept it from the fire, till one day her son Melea′ger offended her, when she flung the log on the fire, and her son died, as the Fates predicted.

Bohemia's Coast. In the *Winter's Tale* the vessel bearing the infant Perdita is "driven by storm on the coast of Bohemia;" but Bohemia has no seaboard at all.

In *Coriolanus*, Shakespeare makes Volumnia the mother, and Virgilia the wife, of Coriolanus; but his *wife* was Volumnia, and his *mother* Veturia.

Delphi an Island. In the same drama (act iii. sc. 1) Delphi is spoken of as an island; but Delphi is a city of Phocis, containing a temple to Apollo. It is no island at all.

Duncan's Murder. Macbeth did not murder Duncan in the castle of Inverness, as stated in the play, but at "the smith's house," near Elgin (1039).

Elsinore. Shakespeare speaks of the beetling cliff of Elsinore, whereas Elsinore has no cliffs at all.

> What if it [*the ghost*] tempt you toward the flood.
> Or to the dreadful summit of the cliff
> That beetles o'er its base into the sea?
> *Hamlet*, act i. sc. 4.

The Ghost, in *Hamlet*, is evidently a Roman Catholic; he talks of purgatory, absolution, and other Catholic dogmas; but the Danes at the time were pagans.

St. Louis. Shakespeare, in *Henry V.* act i. sc. 2, calls Louis X. "St. Louis," but "St. Louis" was Louis IX. It was Louis IX. whose "grandmother was Isabel," issue of Charles de Lorraine, the last of the Carlovingians. Louis X. was the son of Philippe IV. (*le Bel*) and grandson of Philippe III. and "Isabel of Aragon," not Isabel, "heir of Capet of the line of Charles the duke of Lorain."

Macbeth was no tyrant, as Shakespeare makes him out to be, but a firm and equitable prince, whose title to the throne was better than that of Duncan.

Again, *Macbeth* was not slain by Macduff at Dunsin'ane, but made his escape from the battle, and was slain in 1056, at Lumphanan.—Lardner, *Cabinet Cyc.*, 17–19.

In *The Winter's Tale*, act v. sc. 2, one of the gentlemen refers to Julio Romano, the Italian artist and architect (1492-1546), certainly some 1800 years or more before Romano was born.

In *Twelfth Night*, the Illyrian clown speaks of St. Bennet's Church, London. "The triplex, sir, is a good tripping measure, or the bells of St. Bennet's sure may put you in mind: one, two, three" (act v. sc. 1); as if the duke was a Londoner.

SPENSER. *Bacchus* or *Saturn*? In the *Faëry Queen*, iii. 11, Britomart saw in the castle of Bu'sirane (3 *syl.*), a picture descriptive of the love of Saturn, who had changed himself into a centaur out of love for Erig'onê. It was not Saturn, but Bacchus who loved Erig'onê, and he was not tranformed into a centaur, but to a horse.

Beonê or *Œnonê?* In bk. vi. 9 (*Faëry Queen*) the lady-love of Paris is called Benōnê, which ought to be Œnōnê. The poet says that Paris was "by Plexippus' brook" when the golden apple was brought to him; but no such brook is mentioned by any classic author.

Critias and Socrates. In bk. ii. 7 (*Faëry Queen*) Spenser says: "The wise Socrates . . . poured out his life . . . to the dear Critias; his dearest bel-amie." It was not Socratês, but Theram'enes, one of the thirty tyrants, who in quaffing the poison-cup, said smiling, "This I drink to the health of fair Critias."—Cicero, *Tusculan Questions.*

Critias or *Crito?* In *Faëry Queen*, iv. (introduction), Spenser says that Socrates often discoursed of love to his friend Critias; but it was Crito, or rather Criton, that the poet means.

Cyprus and *Paphos.* Spenser makes Sir Scudamore speak of a temple of Venus, far more beautiful than "that in Paphos, or that in Cyprus;" but Paphos was merely a town in the island of Cyprus, and the "two" are but one and the same temple.—*Faëry Queen*, iv. 10.

Hippomanês. Spenser says the golden apples of Mammon's garden were better than

> Those with which the Eubæan young man won
> Swift Atalanta.
> *Faëry Queen*, ii. 7.

The young man was Hippom'anês. He was not a "Eubæan," but a native of Onchestos, in Bœo'tia.

TENNYSON, in the *Last Tournament*, says (ver. 1), Dagonet was knighted in mockery by Sir Gaw'ain; but in the *History of Prince Arthur* we are distinctly told that King Arthur knighted him with his own hand (pt. ii. 91).

In *Gareth and Lynette* the same poet says that Gareth was the son of Lot and Bellicent; but we are told a score times and more in the *History of Prince Arthur*, that he was the son of Margawse (Arthur's sister and Lot's wife, pt. i. 36).

> King Lot . . . wedded Margawse; Nentres . . . wedded Elain.—Sir T. Malory, *History of Prince Arthur*, i. 2, 35, 36.

In the same *Idyll* Tennyson has changed Lionês to Lyonors; but, according to the collection of romances edited by Sir T. Malory, these were quite different persons. Lionês, daughter of Sir Persaunt, and sister of Linet of Castle Perilous, married Sir Gareth (pt. i. 153); but Lyonors was the daughter of Earl Sanam, and was the unwedded mother of Sir Borre by King Arthur (pt. i. 15).

Again, Tennyson makes Gareth marry Lynette, and leaves the true heroine, Lyonors, in the cold; but the *History* makes Gareth marry Lionês (*Lyonors*), and Gaheris his brother marries Linet.

> Thus endeth the history of Sir Gareth, that wedded Dame Lionês of the Castle Perilous; and also of Sir Gaheris, who wedded her sister Dame Linet.—Sir T. Malory, *History of Prince Arthur* (end of pt. i.).

Again, in *Gareth and Lynette*, by erroneously beginning day with sunrise instead of the previous eve, Tennyson reverses the order of the knights, and makes the *fresh green morn* represent the decline of day, or, as he calls it, "Hesperus" or "Evening Star;" and the blue star of evening he makes "Phosphorus" or the "Morning Star."

Once more, in *Gareth and Lynette*, the poet-laureate makes the combat between Gareth and Death finished at a single blow, but in the *History*, Gareth fights from dawn to dewy eve.

> Thus they fought [*from sunrise*] till it was past noon, and would not stint, till at last both lacked wind, and then stood they wagging, staggering, panting, blowing, and bleeding . . . and when they had rested them awhile, they went to battle again, trasing, rasing, and foyning, as two boars. . . Thus they endured till evening-song time.—Sir T. Malory, *History of Prince Arthur*, i. 136.

In the *Last Tournament*, Tennyson makes Sir Tristram stabbed to death by Sir Mark in Tintag'il Castle, Cornwall, while toying with his aunt, Isolt *the Fair*, but in the *History* he was in bed in Brittany, severely wounded, and dies of a shock, because his wife tells him the ship in which he expected his aunt to come was sailing into port with a *black* sail instead of a white one.

The poet-laureate has deviated so often from the collection of tales edited by Sir Thomas Malory, that it would occupy too much space to point out his deviations even in the briefest manner.

THACKERAY, in *Vanity Fair*, has taken from Sir Walter Scott his allusion to Bedredeen, and not from the *Arabian Nights*. He has, therefore, fallen into the same error, and added two more. He says: "I ought to have remembered the pepper which the Princess of Persia puts into the cream-tarts in India, sir" (ch. iii.). The charge was that Bedredeen made his *cheese*-cakes *without* putting pepper into them. But Thackeray has committed in this allusion other blunders. It was not a "princess" at all, but Bedredeen Hassan, who for the nonce had become a confectioner. He learned the art of making cheese-cakes from his mother (a widow). Again, it was not a "princess of Persia," for Bedredeen's mother was the widow of the vizier of Balsora, at that time quite independent of Persia.

VICTOR HUGO, in *Les Travailleurs de la Mer*, renders "the Frith of Forth" by the phrase *Premier des quatre*, mistaking "Frith" for *first*, and "Forth" for *fourth* or four.

In his *Marie Tudor* he refers to the "*History and Annals of Henry VII.* par Franc Baronum," meaning "*Historia, etc.*, *Henrici Septimi*, per Franciscum Baconum."

Virgil has placed Æneas in a harbor which did not exist at the time. "Portusque require Velinos" (*Æneid*, vi. 366). It was Curius Dentātus who cut a gorge through the rocks to let the waters of the Velinus into the Nar. Before this was done, the Velinus was merely a number of stagnant lakes, and the blunder is about the same as if a modern poet were to make Columbus pass through the Suez Canal.

In *Æneid*, iii. 171 Virgil makes Æneas speak of "Ausonia;" but as Italy was so called from Auson, son of Ulysses and Calypso, of course Æneas could not have known the name.

Again, in *Æneid*, ix. 571, he represents Chorinæus as slain by Asy′las; but in bk. xii. 298 he is alive again. Thus:

> Chorinæum sternit Asylas
> Bk. ix. 571.

Then:

> Obvius ambustum torrem Chorinæus ab ara
> Corripit, et venienti Ebuso plagamque ferenti
> Occupat os flammis, etc.
> Bk. xii. 298, etc.

Again in bk. ix. Numa is slain by Nisus, (ver. 554); but in bk. x. 562 Numa is alive, and Æneas kills him.

Once more, in bk. x. Æneas slays Camertês (ver. 562); but in bk. xii. 224 Jaturna, the sister of Turnus, assumes his shape. But if he was dead, no one would have been deluded into supposing the figure to be the living man.

⁂ Of course, every intelligent reader will be able to add to this list; but no more space can be allowed for the subject in this dictionary.

Er′rua ("*the mad-cap*"), a young man whose wit defeated the strength of the giant Tartaro (a sort of one-eyed Polypheme). Thus the first competition was in throwing a stone. The giant threw his stone, but Errua threw a *bird*, which the giant supposed to be a stone, and as it flew out of sight, Errua won the wager. The next wager was a bar of iron. After the giant had thrown, Errua said, "From here to Salamanca;" whereupon the giant bade him not to throw, lest the bar of iron should kill his father and mother, who lived there; so the giant lost the second wager. The third was to pull a tree up by the roots; and the giant gave in because Errua had run a cord around a host of trees, and said, "You pull up one, but I pull up all these." The next exploit was at bed-time; Errua was to sleep in a certain bed; but he placed a dead man in the bed, while he himself got under it. At midnight Tartaro took his club and belabored the dead body most unmercifully. When Errua stood before Tartaro next morning, the giant was dumbfounded. He asked Errua how he had slept. "Excellently well," said Errua, "but somewhat troubled by fleas." Other trials were made, but always in favor of Errua. At length a race was proposed, and Errua sewed into a bag the bowels of a pig. When he started, he cut the bag, strewing the bowels on the road. When Tartaro was told that his rival had done this to make himself more fleet, he cut his belly, and of course killed himself.—Rev. W. Webster, *Basque Legends* (1877).

Ers′kine (*The. Rev. Dr.*), minister of Grayfriar's Church, Edinburgh.—Sir W. Scott, *Guy Mannering* (time, George II.).

Er′tanax, a fish common in the Euphratês. The bones of this fish impart courage and strength.

> A fish . . . haunteth the flood of Eufratês . . . it is called an ertanax, and his bones be of such

Esmeralda

G. Brion, Artist

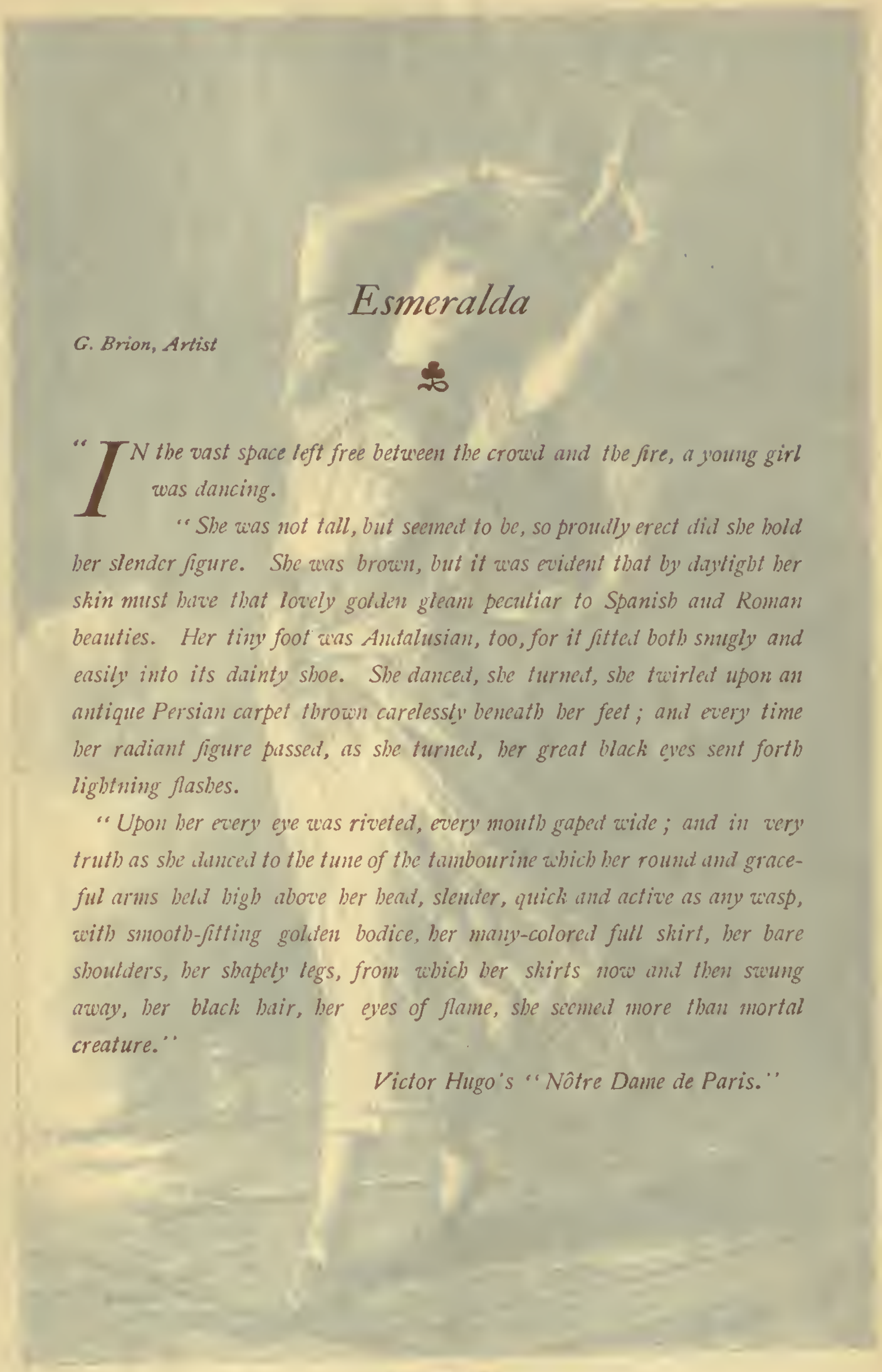
♣

"IN the vast space left free between the crowd and the fire, a young girl was dancing.

"She was not tall, but seemed to be, so proudly erect did she hold her slender figure. She was brown, but it was evident that by daylight her skin must have that lovely golden gleam peculiar to Spanish and Roman beauties. Her tiny foot was Andalusian, too, for it fitted both snugly and easily into its dainty shoe. She danced, she turned, she twirled upon an antique Persian carpet thrown carelessly beneath her feet; and every time her radiant figure passed, as she turned, her great black eyes sent forth lightning flashes.

"Upon her every eye was riveted, every mouth gaped wide; and in very truth as she danced to the tune of the tambourine which her round and graceful arms held high above her head, slender, quick and active as any wasp, with smooth-fitting golden bodice, her many-colored full skirt, her bare shoulders, her shapely legs, from which her skirts now and then swung away, her black hair, her eyes of flame, she seemed more than mortal creature."

Victor Hugo's "Nôtre Dame de Paris."



ESMERALDA

ESMERALDA.

a manner of kind that whoso handleth them he shall have so much courage that he shall never be weary, and he shall not think on joy nor sorrow that he hath had, but only on the thing he beholdeth before him.—Sir T. Malory, *History of Prince Arthur*, iii. 84, (1470).

Erudite (*Most*). Marcus Terentius Varro is called "the most erudite of the Romans" (B.C. 116–27).

Er′ythre, modesty personified, the virgin page of Parthen′ia or maiden of chastity, in *The Purple Island*, by Phineas Fletcher (1633). Fully described in canto x. (Greek, *cruthros*, "red," from *eruthriao*, "to blush.")

Erysichthon [*Erri. sik′. thon*], a grandson of Neptune, who was punished by Cerês with insatiable hunger, for cutting down some trees in a grove sacred to that goddess. (See ERISICHTHON.)

Es′calus, an ancient, kind-hearted lord in the deputation of the duke of Vienna.—Shakespeare, *Measure for Measure* (1603).

Es′calus, Prince of Vero′na.—Shakespeare, *Romeo and Juliet* (1598).

Es′canes (3 *syl.*), one of the lords of Tyre.—Shakespeare, *Pericles, Prince of Tyre* (1608).

Escobar (*Mons. L′*), the French name for a fox, so called from M. Escobar the probabilist, whence also the verb *escobarder*, "to play the fox," "to play fast and loose."

> The French have a capital name for the fox, namely, M. L'Escobar, which may be translated the "shuffler," or more freely, "sly boots."—*The Daily News*, March 25, 1878.

Escotillo (*i.e. little Michael Scott*), considered by the common people as a magician, because he possessed more knowledge of natural and experimental philosophy than his contemporaries.

Es′dale (*Mr.*), a surgeon at Madras.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Es′ings, the king of Kent. So called from Eisc, the father of Hengist, as the Tuscans receive their name from Tuscus, the Romans from Romulus, the Cecrop′idæ from Cecrops, the Britons from Brutus, and so on.—Ethelwerd, *Chron.*, ii.

Esmeralda, a beautiful gypsy-girl, who, with tambourine and goat, dances in the *place* before Notre Dame de Paris, and is looked on as a witch. Quasimodo conceals her for a time in the church, but after various adventures she is gibbeted.—Victor Hugo, *Notre Dame de Paris.*

Esmeralda; humbly-born heroine of Frances Hodgson Burnett's work of same name. The story has been dramatized and played with great effect.

Esmond (*Henry*), a chivalrous cavalier in the reign of Queen Anne; the hero of Thackeray's novel called *Henry Esmond* (1852).

Esplan′dian, son of Am′adis and Oria′na. Montalvo has made him the subject of a fifth book to the four original books of *Amadis of Gaul* (1460).

> The description of the most furious battles, carried on with all the bloody-mindedness of an Esplandian or a Bobadil [Ben Jonson, *Every Man in his Humor*].—*Encyc. Brit.*, Art. "Romance."

Espriel′la (*Manuel Alvarez*), the apocryphal name of Robert Southey. The poet-laureate pretends that certain "letters from England," written by this Spaniard, were translated by him from the original Spanish (three vols., 1807).

Essex (*The earl of*), a tragedy by Henry Jones (1745.) Lord Burleigh and Sir Walter Raleigh entertained a mortal hatred of the earl of Essex, and accused him to the queen of treason. Elizabeth disbelieved the charge; but at this juncture the earl left Ireland, whither the queen had sent him, and presented himself before her. She was very angry, and struck him, and Essex rushed into open rebellion, was taken, and condemned to death. The queen had given him a ring before the trial, telling him whatever petition he asked should be granted, if he sent to her this ring. When the time of execution drew nigh, the queen sent the countess of Nottingham to the Tower, to ask Essex if he had any plea to make. The earl entreated her to present the ring to her majesty, and petition her to spare the life of his friend Southampton. The countess purposely neglected this charge, and Essex was executed. The queen, it is true, sent a reprieve, but Lord Burleigh took care it should arrive too late. The poet says that Essex had recently married the countess of Rutland, that both the queen and the countess of Nottingham were jealous, and that this jealousy was the chief cause of the earl's death.

The Abbè Boyer, La Calprènede, and Th. Corneille have tragedies on the some subject.

Essex (*The earl of*), lord high constable of England, introduced by Sir W. Scott in his novel called *Ivanhoe* (time, Richard I.).

Estel'la, a haughty beauty, adopted by Miss Havisham. She was affianced by her wish to Pip, but married Bentley Drummle.—C. Dickens, *Great Expectation* (1860).

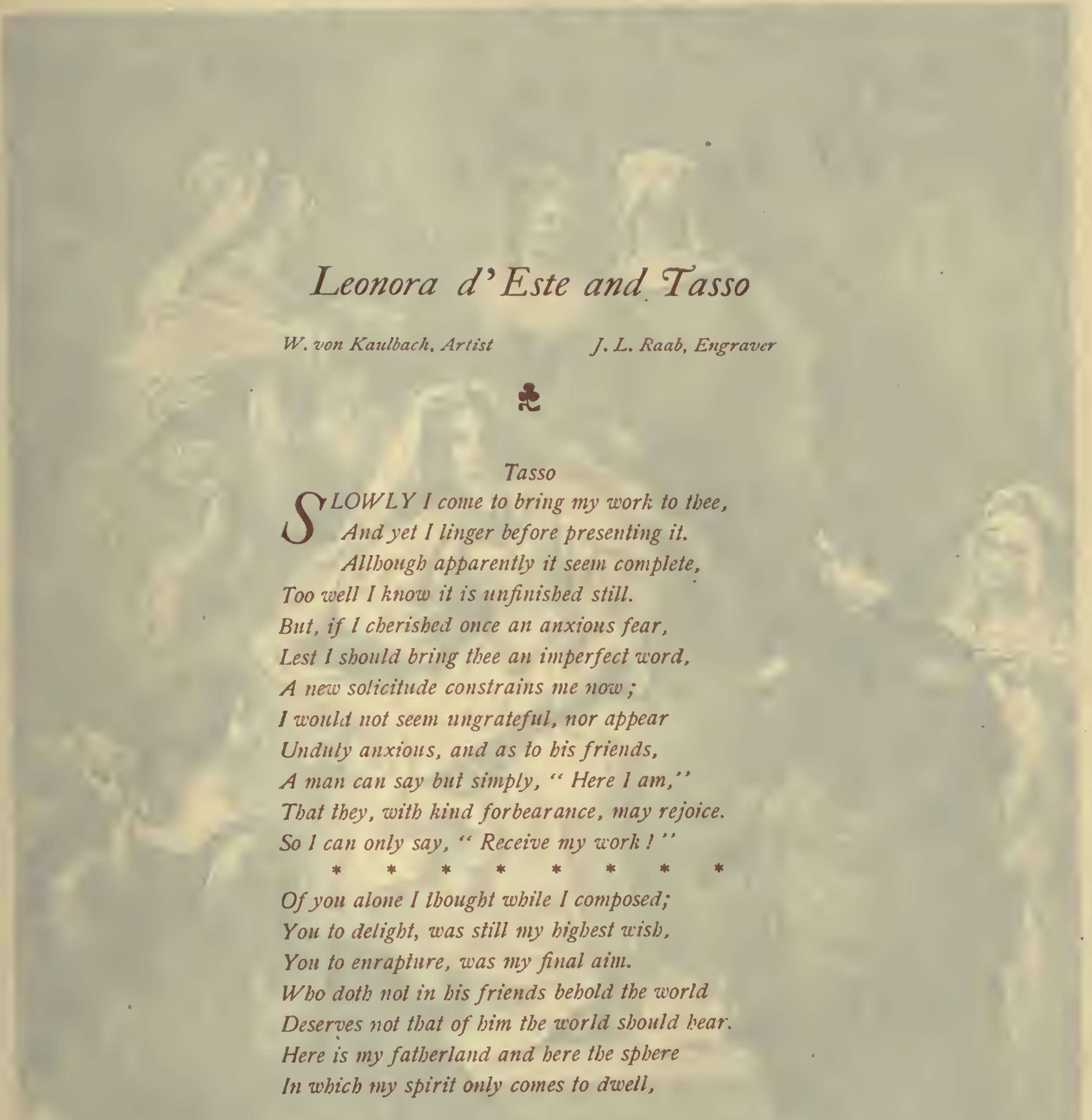
Esther, housekeeper to Muhldenau, minister of Mariendorpt. She loves Hans, a servant to the minister, but Hans is shy, and Esther has to teach him how to woo and win her. Esther and Hans are similar to Helen and Modus, only in lower social grade.—S. Knowles, *The Maid of Mariendorpt* (1838).

Esther Hawdon, better known through the tale as Esther Summerson, natural daughter of Captain Hawdon and Lady Dedlock (before her marriage with Sir Leicester Dedlock). Esther is a most lovable, gentle creature, called by those who know and love her, "Dame Durden" or "Dame Trot." She is the heroine of the tale, and a ward in Chancery. Eventually she marries Allan Woodcourt, a surgeon.—C. Dickens, *Bleak House* (1852).

Esther *Bush*: Wife of the squatter Ishmael Bush. Loud-voiced, sharp of temper and hard of hand, yet loyal in her way to husband and children.—James Fennimore Cooper, *The Prairie*, (1827).

Esther (*Queen*), Indian monarch who, during the Wyoming massacre, dashes out the brains of sixteen prisoners with her own hands, as a sacrifice to the manes of her son. Queen Esther's Rock is still shown to travelers.—Ann Sophia Stevens, *Mary Derwent* (1845).

Estifa'nia, an intriguing woman, servant of donna Margaritta, the Spanish heiress. She palms herself off on Don Michael Perez (the copper captain) as an heiress, and the mistress of Margaritta's mansion. The captain marries her, and finds out that all her swans are only geese.



Leonora d'Este and Tasso

W. von Kaulbach, Artist *J. L. Raab, Engraver*

♣

Tasso

SLOWLY I come to bring my work to thee,
And yet I linger before presenting it.
Although apparently it seem complete,
Too well I know it is unfinished still.
But, if I cherished once an anxious fear,
Lest I should bring thee an imperfect word,
A new solicitude constrains me now;
I would not seem ungrateful, nor appear
Unduly anxious, and as to his friends,
A man can say but simply, " Here I am,"
That they, with kind forbearance, may rejoice.
So I can only say, " Receive my work!"

* * * * * * * *

Of you alone I thought while I composed;
You to delight, was still my highest wish,
You to enrapture, was my final aim.
Who doth not in his friends behold the world
Deserves not that of him the world should hear.
Here is my fatherland and here the sphere
In which my spirit only comes to dwell,

Goethe's "Torquato Tasso."

LEONORA D'ESTE AND TASSO.

—Beaumont and Fletcher, *Rule a Wife and Have a Wife* (1640).

Est-il-Posssible? A nickname given to George of Denmark (Queen Anne's husband), because his general remark to the most startling announcement was, *Est-il possible?* With this exclamation he exhausted the vials of his wrath. It was James II. who gave him the sobriquet.

Est'mere (2 *syl.*), king of England. He went with his younger brother Adler to the court of King Adlands, to crave his daughter in marriage; but King Adlands replied that Bremor, the sowdan, or sultan of Spain, had forestalled him. However, the lady, being consulted, gave her voice in favor of the king of England. While Estmere and his brother went to make preparations for the wedding, the "sowdan" arrived, and demanded the lady to wife. A messenger was immediately depatched to inform Estmere, and the two brothers returned, disguised as a *harper and his boy*. They gained entrance into the palace, and Adler sang, saying, "O ladye, this is thy owne true love; no harper, but a king;" and then drawing his sword he slew the "sowdan," Estmere at the same time chasing from the hall the "kempery men." Being now master of the position, Estmere took "the ladye faire," made her his wife, and brought her home to England.—Percy, *Reliques*, 1. i. 5.

Estrildis or **Elstred,** daughter of the Emperor of Germany. She was taken captive in war by Locrin (king of Britain), by whom she became the mother of Sabrin or Sabre. Gwendolen, the wife of Locrin, feeling insulted by this liaison, slew her husband, and had Estrildis and her daughter thrown into a river, since called the Sabri'na or Severn.—Geoffrey, *British History*, ii. 2, etc.

Estwicke (*John*), hero of Charles Egbert Craddock's book, *Where the Battle was Fought* (1884). His real name was John Fortescue.

Ete'ocles and Polyni'ces, the two sons Œ'dipos. After the expulsion of their father, these two young princes agreed to reign alternate years in Thebes. Eteoclês, being the elder, took the first turn, but at the close of the year refused to resign the sceptre to his brother; whereupon Polynīcês, aided by six other chiefs, laid seige to the city. The two brothers met in combat, and each was slain by the other's hand.

⁂ A similar fratricidal struggle is told of Don Pedro of Castile and his half-brother Don Henry. When Don Pedro had estranged the Castilians by his cruelty, Don Henry invaded Castile with a body of French auxiliaries, and took his brother prisoner. Don Henry visited him in prison, and the two brothers fell on each other like lions. Henry wounded Pedro in the face, but fell over a bench, when Pedro seized him. At that moment a Frenchman seized Pedro by the leg, tossed him over, and Henry slew him.—Menard, *History of Du Guesclin.*

Ethan (*Allen*). He gives under his own hand the history of the capture of Ticonderoga, May 10, 1775, and corroborates the popular story that he demanded the surrender of the fortress, "*In the name of the Great Jehovah and the Continental Congress!*" *Allen's Narrative of Captivity* (1779).

Eth'elbert, king of Kent, and the first of the Anglo-Saxon kings who was a christian. He persuaded Gregory to send over Augustine to convert the English to "the true faith" (596), and built St. Paul's, London.—Ethelwerd's *Chronicle*, ii.

Good Ethelbert of Kent, first christened English king.
To preach the faith of Christ was first did hither bring
Wise Au'gustine the monk, from holy Gregory sent . . .
That mighty fane to Paul in London did erect.
Drayton, *Polyolbion*, xi. (1613).

Eth'erington (*The late earl of*) father of Tyrrel and Bulmer.

The titular earl of Etherington, his successor to the title and estates.

Marie de Martigny (*La comtesse*), wife of the titular earl of Etherington.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Ethiopians, the same as Abassinians. The Arabians call these people El-habasen or Al-habasen, whence our Abassins, but they call themselves Ithiopians or Ethiopians.—Seldon, *Titles of Honor*, vi. 64.

Where the Abassin kings their issue guard,
Mount Amara.
Milton, *Paradise Lost*, iv. 280 (1665).

Ethiop's Queen, referred to by Milton in his *Il Penseroso*, was Cassiope'a, wife of Ce'pheus (2 *syl.*) king of Ethiopia. Boasting that she was fairer than the sea-nymphs, she offended the Nereids, who complained to Neptune. Old father Earth-Shaker sent a huge sea-monster to ravage her kingdom for her insolence. At death Cassiopēa was made a constellation of thirteen stars.

. . . that starred Ethiop queen that strove
To set her beauty's praise above
The sea-nymphs, and their powers offended.
Milton, *Il Penseroso*, 19 (1638).

Ethnic Plot. The "Popish Plot" is so called in Dryden's satire of *Absalom and Achitophel.* As Dryden calls the royalists "Jews," and calls Charles II. "David, king of the Jews," the papists were "Gentiles" (or *Ethnoi*), whence the "Ethnic Plot" means the plot of the Ethnoi against the people of God.—Pt. i. (1681).

Etiquette (*Madame*), the Duchesse de Noailles, grand mistress of the ceremonies in the court of Marie Antoinette; so called from her rigid enforcement of all the formalities and ceremonies of the *ancien régime.*

Etna. Zeus buried under this mountain Enkel'ados, one of the hundred-handed giants.

The whole land weighed him down, as Etna does
The giant of mythology.
Tennyson, *The Golden Supper.*

Etteilla, the pseudonym of Alliette (spelt backwards), a perruquier and diviner of the eighteenth century. He became a professed cabalist, and was visited in his studio in the Hôtel de Crillon (Rue de la Verrerie) by all those who desired to unroll the Book of Fate. In 1783 he published *Manière de se Récréer avec le Jeu de Cartes nommées Tarots.* In the British Museum are some divination cards published in Paris in the first half of the nineteenth century, called *Grand Etteilla* and *Petit Etteilla*, each pack being accompanied with a book of explication and instruction.

Ettercap, an ill-tempered person, who mars sociability. The ettercap is the poison-spider, and should be spelt "Atter-cop." (The Anglo-Saxon, *atter-cop*, poison-spider.")

O sirs, was sic difference seen
As 'twix wee Will and Tam,
The ane's a perfect ettercap,
The ither's just a lamb.
W. Miller, *Nursery Songs.*

Ettrick Shepherd (*The*), James Hogg, the Scotch Poet, who was born in the forest of Ettrick, in Selkirkshire, and was in early life a shepherd (1772–1835).

Etty's Nine Pictures, "the Combat," the three "Judith" pictures, "Benaiah," "Ulysses and the Syrens," and the three pictures of "Joan of Arc."

"My aim," says Etty, "in all my great pictures has been to paint some great moral on the heart. 'The Combat' represents *the beauty of mercy;* the three 'Judith' pictures, *patriotism* [1, *self-devotion to God;* 2, *self-devotion to man;* 3, *self-devotion to country* ; ['Benaiah, David's chief captain,' represents *valor;* 'Ulysses and the Syrens,' *sensual delights* or *the wages of sin is death;* and the three pictures of 'Joan of Arc' depict *religion, loyalty* and *patriotism.* In all, nine in number, as it was my desire to paint three.—William Etty, of York (1787–1849).

Et'zel or **Ezzel** (*i. e. Attila*), king of the Huns, in the songs of the German minnesingers. A ruler over three kingdoms and thirty principalities. His second wife was Kriemhild, the widow of Siegfried. In pt ii. of the *Niebelungen Lied*, he sees his sons and liegemen struck down without making the least effort to save them, and is as unlike the Attila of history as a "hector" is to the noble Trojan "the protector of mankind."

Eu'charis, one of the nymphs of Calypso, with whom Telemachos was deeply smitten. Mentor, knowing his love was sensual love, hurried him away from the island. He afterwards fell in love with Anti'opê, and Mentor approved his choice. —Fénelon, *Télémaque,* vii. (1700).

(Eucharis is meant for Mdlle. de Fontange, maid of honor to Mde. de Montespan. For a few months she was a favorite with Louis XIV., but losing her good looks she was discarded, and died at the age of 20. She used to dress her hair with streaming ribbons, and hence this style of head-gear was called *à la Fontange.*

Eu'clio, a penurious old hunks.—Plautus, *Aulularia.*

Now you must explain all this to me, unless you would have me use you as ill as Euclio does Staphy'la.—Sir W. Scott.

Eu'crates (3 *syl.*), the miller, and one of the archons of Athens. A shuffling fellow, always evading his duty and breaking his promise; hence the Latin proverb:

Vias novit quibus effugiat Eucrates ("He has more shifts than Eucrates").

Eudo'cia (4 *syl.*), daughter of Eu'menês, governor of Damascus. Pho'cyas, general of the Syrian forces, being in love with her, asks the consent of Eumenês, and is refused. In revenge, he goes over to the Arabs, who are beseiging Damascus. Eudocia is taken captive, but refuses to wed a traitor. At the end, Pho'cyas dies, and Eudocia retires into a nunnery.—John Hughes, *The Siege of Damascus* (1720).

Eudon (*Count*) of Catabria. A baron favorable to the Moors, "too weak-minded to be independent." When the Spaniards rose up against the Moors, the first order of the Moorish chief was this: "Strike off Count Eudon's head: the fear which brought him to our camp will bring him else in arms against us now" (ch. xxv.). Southey, *Roderick, etc.,* xiii. (1814).

Eudox'ia, wife of the Emperor Valentin'ian. Petro'nius Max'imus "poisoned" the emperor, and the empress killed Maximus.—Beaumont and Fletcher, *Valentinian* (1617).

Eugene (*Aram*). Scholarly man of high ideals, who has committed a murder, and hides the knowledge of it from all. He is finally hunted down.—Lord Lytton, *Eugene Aram.*

Euge'nia, called "Silence" and the "Unknown." She was the wife of Count de Valmont, and mother of Florian, "the foundling of the forest." In order to come into the property, Baron Longueville used every endeavor to kill Eugenia and Florian, but all his attemps were abortive, and his villainy at length was brought to light.—W. Dimond, *The Foundling of the Forest.*

Eugénie (*Lalande*). The marvellously well-preserved great-grandmother of a near-sighted youth who addresses and marries her. She reveals the trick that has been played on him by presenting him with a pair of eye-glasses.—Edgar Allan Poe, *The Spectacles.*

Eugenio, a young gentleman who turned goat-herd, because Leandra jilted him and eloped with a heartless adventurer named Vincent de la Rosa.—Cervantes, *Don Quixote,* I. iv. 20 ("The Goatherd's Story," 1605).

Eugenius, the friend and wise counsellor of Yorick. John Hall Stevenson was the original of this character.—Sterne, *Tristram Shandy* (1759).

Euhe'meros,, a Sicilian Greek, who wrote a *Sacred History* to explain the historical or allegorical character of the Greek and Latin mythologies.

> One could wish Euhēmeros had never been born. It was he that spoilt [*the old myths*] first. —Ouidà, *Ariadnê,* i.1.

Eulenspiegel (*Tyll*), *i. e.* "Tyll Owlglass," of Brunswick. A man who runs through the world as charlatan, fool, lansquenet, domestic servant, artist, and Jack-of-all-trades. He undertakes anything, but rejoices in cheating those who employ him; he parodies proverbs, rejoices in mischief, and is brimful of pranks and drolleries. Whether Uulenspiegel was a real character or not is a matter of dispute, but by many the authorship of the book recording his jokes is attributed to the famous German satirist, Thomas Murner.

In the English versions of the story he is called *Howle-glass.*

> To few mortals has it been granted to earn such a place in universal history as Tyll Eulenspiegel. Now, after five centuries, his native village is pointed out with pride to the traveller.—Carlyle.

Eumæos (in Latin, *Eumœus*), the slave and swine-herd of Ulysses, hence any swine-herd.

Eu'menes (3 *syl.*), Governor of Damascus, and father of Eudo'cia.—John Hughes, *Siege of Damascus* (1720).

Eumnes'tes, Memory personified. Spenser says he is an old man, decrepit and half blind. He was waited on by a boy named Anamnestês. (Greek, *eumnêstis,* "good memory," *anamnêstis,* "research."—*Faëry Queen,* ii. 9 (1590).

Eunice (*Alias* "*Nixey*"). A friendless, ignorant girl, who bears an illegitimate child, while almost a child herself. She is taken from the street by a Christian woman and taught true purity and virtue.

In her horror at the discovery of the foulness of the sin, she vows herself to the life of an uncloistered nun. Her death in a thunderstorm is translation rather than dissolution.—Elizabeth Stuart Phelps *Hedged In* (1870).

Euphra'sia, daughter of Lord Dion, a character resembling "Viola" in Shakespeare's *Twelfth Night.* Being in love with Prince Philaster, she assumes boy's attire, calls herself "Bellario," and enters the prince's service. Philaster transfers Bellario to the Princess Arethusa, and then grows jealous of the lady's love for her tender page. The sex of Bellario being discovered, shows the groundlessness of this jealousy.—Beaumont and Fletcher, *Philaster* or *Love Lies A-bleeding* (1608).

Euphra'sia, "the Grecian daughter," was daughter of Evander, the old king of Syracuse (dethroned by Dionysius, and kept prisoner in a dungeon on the summit of a rock). She was the wife of Phocion, who had fled from Syracuse to save their infant son. Euphrasia, having gained admission to the dungeon where her aged father was dying from starvation, "fostered him at her breast by the milk designed for her own babe, and thus the father found a parent in the child." When Timoleon took Syracuse, Dionysius was about to stab Evander, but Euphrasia, rushing forward, struck the tyrant dead upon the spot.—A. Murphy, *The Grecian Daughter* (1772).

⁂ The same tale is told of Xantippê, who preserved the life of her father Cimo'nos in prison. The guard, astonished that the old man held out so long, set a watch and discovered the secret.

> There is a dungeon, in whose dim drear light
> What do I gaze on? . . .
> An old man, and a female young and fair,
> Fresh as a nursing mother, in whose veins
> The blood is nectar . . .
> Here youth offers to old age the food,
> The milk of his own gift. . . . It is her sire,
> To whom she renders back the debt of blood.
> Byron, *Childe Harold,* iv. 148 (1817).

Eu'phrasy, the herb eye-bright; so called because it was once supposed to be efficacious in clearing the organs of sight. Hence the archangel Michael purged the eyes of Adam with it, to enable him to see into the distant future.—See Milton, *Paradise Lost,* xi. 414–421 (1665).

Eu'phues (3 *syl.*), the chief character in John Lilly's *Euphuês or The Anatomy of Wit,* and *Euphuês and his England.* He is an Athenian gentleman, distinguished for his elegance, wit, love-making, and roving habits. Shakespeare borrowed his "government of the bees" (*Henry V.* act i. sc. 2) from Lilly. Euphuês was designed to exhibit the style affected by the gallants of England in the reign of Queen Elizabeth. Thomas Lodge wrote a novel in a similar style, called *Euphuês' Golden Legacy* (1590).

> "The commonwealth of your bees," replied Euphuês, "did so delight me that I was not a little sorry that either their estates have not been longer, or your leisure more; for, in my simple judgment, there was such an orderly government that men may not be ashamed to imitate it."—J. Lilly, *Euphues* (1581).

(The romances of Calprenéde and Scudéri bear the same relation to the jargon of Louis XIV., as the *Euphues* of Lilly to that of Queen Elizabeth.)

Eure'ka! or rather HEURE'KA! ("I have discovered it!") The exclamation of Archime'dês, the Syracusan philosopher, when he found out how to test the purity of Hi'ero's crown.

The tale is, that Hiero suspected that a craftsman to whom he had given a certain weight of gold to make into a crown had alloyed the metal, and he asked Archimedês to ascertain if his suspicion was well founded. The philosopher, getting into his bath, observed that the water ran over, and it flashed into his mind that his body displaced its own bulk of water. Now, suppose Hiero gave the goldsmith 1 lb. of gold, and the crown weighed 1 lb., it is manifest that if the crown was pure gold, both ought to displace the same quantity of water; but they did not do so, and therefore the gold had been tampered with. Archimedês next immersed in water 1 lb. of silver, and the difference of water displaced soon gave the clue to the amount of alloy introduced by the artificer.

Vitruvius says: "When the idea occurred to the philosopher, he jumped out of his bath, and without waiting to put on his clothes, he ran home, exclaiming, '*Heureka! heureka!*'"

Euro'pa. *The Fight at Dame Europa's School*, written by the Rev. H. W. Pullen, minor canon of Salisbury Cathedral. A skit on the Franco-Prussian war (1870–1871).

Europe's Liberator. So Wellington was called after the overthrow of Bonaparte (1769–1852).

> Oh, Wellington . . . called "Saviour of the Nations"
> And "Europe's Liberator."
> Byron, *Don Juan*, ix. 5 (1824).

Eu'rus, the east wind; Zephyr, the west wind; No'tus, the south wind; Bo'reas, the north wind. Eurus, in Italian, is called the Lev'ant ("rising of the sun"), and Zephyr is called Po'nent, ("setting of the sun").

> Forth rush the Levant and the Ponent winds—
> Eurus and Zephyr.
> Milton, *Paradise Lost*, x. 705 (1665).

Euryd'ice (4 *syl.*), the wife of Orpheus, killed by a serpent on her wedding night. Orpheus went down to Hadês to crave for her restoration to life, and Pluto said she should follow him to earth provided he did not look back. When the poet was stepping on the confines of our earth, he turned to see if Eurydicê was following, and just caught a glance of her as she was snatched back into the shades below.

(Pope tells the tale in his Pindaric poem, called *Ode on St. Cecilia's Day*, 1709.)

Euryt'ion, the herdsman of Ger'yon. He never slept day nor night, but walked unceasingly among his herds with his two-headed dog Orthros. "Herculês them all did overcome."—Spenser, *Faëry Queen*, v. 10 (1696).

Eus'tace, one of the attendants of Sir Reginald Front de Bœuf (a follower of Prince John).—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Eustace, (Father), or "Father Eustatius," the superior and afterwards abbot of St. Mary's. He was formerly William Allan, and the friend of Henry Warden (afterwards the Protestant preacher).—Sir W. Scott, *The Monastery* (time, Elizabeth).

Eustace (*Charles*), a pupil of Ignatius Polyglot. He has been clandestinely married for four years, and has a little son named Frederick. Charles Eustace confides his scrape to Polyglot, and conceals his young wife in the tutor's private room. Polyglot is thought to be a libertine, but the truth comes out, and all parties are reconciled.—J. Poole, *The Scapegoat.*

Eus'tace (*Jack*), the lover of Lucinda, and "a very worthy young fellow," of good character and family. As Justice

Woodcock was averse to the marriage, Jack introduced himself as a music-master, and Sir William Meadows, who recognized him, persuaded the justice to consent to the marriage of the young couple. This he was the more ready to do as his sister Deborah said positively he "should not do it."—Is. Bickerstaff, *Love in a Village.*

Eva (*St. Clair*). Lovely child, the daughter of Uncle Tom's master, and Uncle Tom's warm friend.—H. B. Stowe, *Uncle Tom's Cabin* (1851).

E'va, daughter of Torquil of the Oak. She is betrothed to Ferquhard Day.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Evad'ne (3 *syl.*), wife of Kap'aneus (3 *syl.*). She threw herself on the funeral pile of her husband, and was consumed with him.

Evad'ne (3 *syl.*), sister of Melantius. Amintor was compelled by the king to marry her, although he was betrothed to Aspasia (the "maid" whose death forms the tragical event of the drama).—Beaumont and Fletcher, *The Maid's Tragedy* (1610).

> The purity of female virtue in Aspasia is well contrasted with the guilty boldness of Evadnê, and the rough soldier-like bearing and manly feeling of Melantius render the selfish sensuality of the king more hateful and disgusting.—R. Chambers, *English Literature,* i. 204.

Evad'ne or THE STATUE, a drama by Sheil (1820). Ludov'ico, the chief minister of Naples, heads a conspiracy to murder the king and seize the crown; his great stumbling-block is the marquis of Colonna, a high-minded nobleman, who cannot be corrupted. The sister of the marquis is Evadnê (3 *syl.*), plighted to Vicentio. Ludovico's scheme is to get Colonna to murder Vicentio and the king, and then to debauch Evadnê. With this in view, he persuades Vicentio that Evadnê is the king's *fille d'amour*, and that she marries him merely as a flimsy cloak, but he adds "Never mind, it will make your fortune." The proud Neapolitan is disgusted, and flings off Evadnê as a viper. Her brother is indignant, challenges the troth-plight lover to a duel, and Vicentio falls. Ludovico now irritates Colonna by talking of the king's amour, and induces him to invite the king to a banquet and then murder him. The king goes to the banquet, and Evadnê shows him the statues of the Colonna family, and amongst them one of her own father, who at the battle of Milan had saved the king's life by his own. The king is struck with remorse, but at this moment Ludovico enters and the king conceals himself behind the statue. Colonna tells the traitor minister the deed is done, and Ludovico orders his instant arrest, gibes him as his dupe, and exclaims, "Now I am king indeed!" At this moment the king comes forward, releases Colonna, and orders Ludovico to be arrested. The traitor draws his sword, and Colonna kills him. Vicentio now enters, tells how his ear has been abused, and marries Evadnê.

Evan Dhu of Lochiel, a Highland chief in the army of Montrose.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Evan Dhu M'Combich, the foster-brother of M'Ivor.—Sir W. Scott, *Waverley* (time, George II.).

Evandale (*The Right Hon. W. Maxwell, lord*), in the royal army under the duke of Monmouth. He is a suitor of Edith Bellenden, the granddaughter of Lady Margaret Bellenden, of the Tower of Tillietudlem.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Evan'der, the "good old king of Syracuse," dethroned by Dionysius the Younger. Evander had dethroned the elder Dionysius "and sent him for vile subsistence, a wandering sophist through the realms of Greece." He was the father of Euphrasia, and was kept in a dungeon on the top of a rock, where he would have been starved to death, if Euphrasia had not nourished him with "the milk designed for her own babe." When Syracuse was taken by Timoleon, Dionysius by accident came upon Evander, and would have killed him, but Euphrasia rushed forward and stabbed the tryant to the heart.—A. Murphy, *The Grecian Daughter* (1772). See Errors of Authors, "Dionysius."

Mr. Bently, May 6, 1796, took leave of the stage in the character of "Evander."—W. C. Russell, *Representative Actors*, 426.

Evangelic Doctor (*The*), John Wycliffe, "the Morning Star of the Reformation" (1324-1384).

Evangeline, the heroine and title of a tale in hexameter verse by Longfellow, in two parts. Evangeline was the daughter of Benedict Bellefontaine, the richest farmer of Acadia (now *Nova Scotia*). At the age of 17 she was legally betrothed by the notary-public to Gabriel, son of Basil the blacksmith, but next day all the colony was exiled by the order of George II., and their houses, cattle, and lands were confiscated. Gabriel and Evangeline were parted, and now began the troubles of her life. She wandered from place to place to find her betrothed. Basil had settled at Louisiana, but when Evangeline reached the place, Gabriel had just left; she then went to the prairies, to Michigan, and so on, but at every place she was just too late to meet him. At length, grown old in this hopeless search, she went to Philadelphia and became a sister of mercy. The plague broke out in the city, and as she visited the almshouse she saw an old man smitten down with the pestilence. It was Gabriel. He tried to whisper her name, but death closed his lips. He was buried, and Evangeline lies beside him in the grave.

(Longfellow's *Evangeline* (1849) has many points of close similitude with Campbell's tale of *Gertrude of Wyoming*, 1809).

Evans (*Sir Hugh*), a pedantic Welsh parson and schoolmaster of extraordinary simplicity and native shrewdness.—Shakespeare, *The Merry Wives of Windsor* (1601).

The reader may cry out with honest Sir Hugh Evans, "I like not when a 'ooman has a great peard."—Macaulay.

Henderson says: "I have seen John Edwin, in 'Sir Hugh Evans,' when preparing for the duel, keep the house in an ecstasy of merriment for many minutes together without speaking a word" (1750-1790).

Evans (*William*), the giant porter of Charles I. He carried Sir Geoffrey Hudson about in his pocket. Evans was eight feet in height, and Hudson only eighteen inches. Fuller mentions this giant amongst his *Worthies.*—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Evan'the (3 *syl.*), sister of Sora'no, the wicked instrument of Frederick, duke of Naples, and the chaste wife of Valerio.

Evangeline

Edwin Douglas, Artist *A. C. Alais. Engraver*

⁂

"*FAIR was she to behold, that maid of seventeen summers,*
Black were her eyes as the berry that grows on the thorn by the wayside,
Black, yet how softly they gleamed beneath the brown shade of her tresses.
Sweet was her breath as the breath of kine that feed in the meadow.

* * * * * * * * * * * *

Now recommenced the reign of rest and affection and stillness.
Day with its burden and heat had departed, and twilight descending
Brought back the evening star to the sky, and the herds to the homestead.
Pawing the ground they came, and resting their necks on each other,
And with their nostrils distended, inhaling the freshness of evening.
Foremost, bearing the bell, Evangeline's beautiful heifer,
Proud of her snow-white hide, and the ribbon that waved from her collar,
Quietly paced and slow, as if conscious of human affection."

Longfellow's "Evangeline."

EVANGELINE.

The duke tried to seduce her, but failing in this scandalous attempt, offered to give her to any one for a month, at the end of which time the libertine was to suffer death. No one would accept the offer, and ultimately Evanthê was restored to her husband.—Beaumont and Fletcher, *A Wife for a Month* (1624).

Eve (1 *syl*), or Havah, the "mother of all living" (*Gen.* iii. 20). Before the expulsion from paradise her name was Ishah, because she was taken out of *ish*, *i. e.* "man" (*Gen.* ii. 23).

Eve was of such gigantic statue that when she laid her head on one hill near Mecca, her knees rested on two other hills in the plain, about two gun-shots asunder. Adam was as tall as a palm tree.—Moncony, *Voyage*, i. 372, etc.

Ev'eli'na (4 *syl.*), the heroine of a novel so called by Miss Burney (afterwards Mme. D'Arblay). Evelina marries Lord Orville (1778).

Evelyn (*Alfred*), the secretary and relative of Sir John Vesey. He made Sir John's speeches, wrote his pamphlets, got together his facts, mended his pens, and received no salary. Evelyn loved Clara Douglas, a dependent of Lady Franklin, but she was poor also, and declined to marry him. Scarcely had she refused him, when he was left an immense fortune and proposed to Georgina Vesey. What little heart Georgina had was given to Sir Frederick Blount, but the great fortune of Evelyn made her waver; however, being told that Evelyn's property was insecure, she married Frederick, and left Evelyn free to marry Clara.—Lord E. Bulwer Lytton, *Money* (1840).

Evelyn (*Sir George*) a man of fortune, family, and character, in love with Dorrillon, whom he marries.—Mrs. Inchbald, *Wives as they Were and Maids as they Are* (1795).

Everard (*Colonel Markham*), of the Commonwealth party.

Master Everard, the colonel's father.—Sir W. Scott, *Woodstock* (time, commonwealth).

Ev'erett (*Master*), a hired witness of the "Popish Plot."—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Every Man in His Humor, a comedy by Ben Jonson (1598). The original play was altered by David Garrick. The persons to whom the title of the drama apply are : "Captain Bobadil," whose humor is bragging of his brave deeds and military courage—he is thrashed as a coward by Downright; "Kitely," whose humor is jealousy of his wife—he is befooled and cured by a trick played on him by Brainworm; "Stephen," whose humor is verdant stupidity—he is played on by every one; "Kno'well," whose humor is suspicion of his son Edward, which turns out to be all moonshine; "Dame Kitely," whose humor is jealousy of her husband, but she (like her husband) is cured by a trick devised by Brainworm. Every man in his humor is liable to be duped thereby, for his humor is the "Achilles' heel" of his character.

Every Man out of His Humor, a comedy by Ben Jonson (1599).

Every One has His Fault, a comedy by Mrs. Inchbald (1794). By the fault of rigid pride, Lord Norland discarded his daughter, Lady Eleanor, because she married against his consent. By the fault of gallantry and defect of due courtesy to his wife, Sir Robert Ramble drove Lady

Ramble into a divorce. By the fault of irresolution, "Shall I marry or shall I not?" Solus remained a miserable bachelor, pining for a wife and domestic joys. By the fault of deficient spirit and manliness, Mr. Placid was a hen-pecked husband. By the fault of marrying without the consent of his wife's friends, Mr. Irwin was reduced to poverty and even crime. Harmony healed these faults; Lord Norland received his daughter into favor; Sir Robert Ramble took back his wife; Solus married Miss Spinster; Mr. Placid assumed the rights of the head of the family; and Mr. Irwin, being accepted as the son-in-law of Lord Norland, was raised from indigence to domestic comfort.

Eviot, page to Sir John Ramorny (master of the horse to Prince Robert of Scotland).—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Evir-Allen, the white-armed daughter of Branno, an Irishman. "A thousand heroes sought the maid; she refused her love to a thousand. The sons of the sword were despised, for graceful in her eyes was Ossian." This Evir-Allen was the mother of Oscar, Fingal's grandson, but she was not alive when Fingal went to Ireland to assist Cormac against the invading Norsemen, which forms the subject of the poem called *Fingal*, in six books.—Ossian, *Fingal*, iv.

Ew'ain (*Sir*), son of King Vrience and Morgan le Fay (Arthur's half-sister).—Sir T. Malory, *History of Prince Arthur*, i. 72 (1470).

Ewan of Brigglands, a horse soldier in the army of Montrose.—Sir W. Scott, *Rob Roy*) time, George I.).

Ewart (*Nanty i.e.* Anthony), captain of the smuggler's brig. Sir W. Scott *Redgauntlet* (time, George III.).

Excal'ibur, King Arthur's famous swords. There seems to have been two of his swords so called. One was the sword sheathed in stone, which no one could draw thence, save he who was to be king of the land. Above 200 knights tried to release it, but failed; Arthur alone could draw it with ease, and thus proved his right of succession (pt. i. 3). In ch. 7 this sword is called Excalibur, and is said to have been so bright "that it gave light like thirty torches." After his fight with Pellinore, the king said to Merlin he had no sword, and Merlin took him to a lake, and Arthur saw an arm "clothed in white samite, that held a fair sword in the hand." Presently the Lady of the Lake appeared, and Arthur begged that he might have the sword, and the lady told him to go and fetch it. When he came to it he took it, "and the arm and hand went under the water again." This is the sword generally called Excalibur. When about to die, King Arthur sent an attendant to cast the sword back again into the lake, and again the hand "clothed in white samite" appeared, caught it, and disappeared (ch. 23).—Sir T. Malory, *History of Prince Arthur*, i. 3, 23 (1470).

> King Arthur's sword, Excalibur,
> Wrought by the lonely maiden of the lake;
> Nine years she wrought it, sitting in the deeps,
> Upon the hidden bases of the hills.
> Tennyson, *Morte d'Arthur.*

Excalibur's Sheath. "Sir," said Merlin, "look that ye keep well the scabbard of Excalibur, for ye shall lose no blood as long as ye have the scabbard upon you, though ye have never so many wounds."—Sir T. Malory, *History of Prince Arthur*, i. 36 (1470).

Eve's Farewell to Paradise

R. Westall, Artist *Rich. Earlom, Engraver*

" EVE, who unseen
Yet all had heard, with audible lament
Discovered soon the place of her retire.
'O unexpected stroke, worse than of death.
Must I thus leave thee, Paradise? thus leave
Thee, native soil, these happy walks and shades,
Fit haunt of gods? where I had hope to ſpend,
Quiet, though sad, the reſpite of that day
That must be mortal to us both. O flowers!
That never will in other climate grow,
My early visitation, and my last
At even, which I bred up with tender hand
From the first opening bud, and gave ye names,
Who now shall rear ye to the sun, or rank
Your tribes, and water from th' ambrosial fount?
Thee, lastly, nuptial bower, by me adorn'd
With what to sight or smell was sweet; from thee
How shall I part, and whither wander down
Into a lower world, to this obscure
And wild? how shall we breathe in other air
Less pure, accustom'd to immortal fruits?' "

Milton's "Paradise Lost."

EVE'S FAREWELL TO PARADISE.

Executioner (*No*). When Francis, viscount d'Aspremont, governor of Bayonne, was commanded by Charles IX. of France to massacre the Huguenots, he replied, "Sire, there are many under my government devoted to your majesty, but not a single executioner."

Exhausted Worlds . . . Dr. Johnson, in the prologue spoken by Garrick at the opening of Drury Lane, in 1747, says of Shakespeare:

Each change of many-colored life he drew,
Exhausted worlds, and then imagined new.

Exterminator (*The*), Montbars, chief of a set of filibusters in the seventeenth century. He was a native of Languedoc, and conceived an intense hatred against the Spaniards on reading of their cruelties in the New World. Embarking at Havre, in 1667, Montbars attacked the Spaniards in the Antilles and in Honduras, took from them Vera Cruz and Carthagēna, and slew them most mercilessly wherever he encountered them (1645–1707).

Eye. *Terrible as the eye of Vathek.* One of the eyes of this caliph was so terrible in anger that those died who ventured to look thereon, and had he given way to his wrath, he would have depopulated his whole dominion.—W. Beckford, *Vathek* (1784).

Eyed (*One-*) people. The Arimaspians of Scythia were a one-eyed people.

The Cyclops were giants with only one eye, and that in the middle of the forehead.

Tartaro, in Basque legends, was a one-eyed giant. Sindbad the sailor, in his third voyage, was cast on an island inhabited by one-eyed giants.

Eyre (*Jane*), a governess, who stoutly copes with adverse circumstances, and ultimately marries a used-up man of fortune, in whom the germs of good feeling and sound sense were only exhausted, and not destroyed.—Charlotte Brontë, *Jane Eyre* (1847).

Ez'zelin (*Sir*), the gentleman who recognizes Lara at the table of Lord Otho, and charges him with being Conrad the Corsair. A duel ensues, and Ezzelin is never heard of more. A serf used to say that he saw a huntsman one evening cast a dead body into the river which divided the lands of Otho and Lara, and that there was a star of knighthood on the breast of the corpse.—Byron, *Lara* (1814).

FAA (*Gabriel*), nephew of Meg Merrilees. One of the huntsman at Liddesdale.—Sir W. Scott, *Guy Mannering* (time, George II.).

Fab'ila, a king devoted to the chase. One day he encountered a wild boar, and commanded those who rode with him not to interfere, but the boar overthrew him and gored him to death.—*Chronica Antiqua de España*, 121.

Fa'bius (*The American*), George Washington (1732--1799).

Fa'bius (*The French*), Anne, duc de Montmorency, grand-constable of France (1493--1567).

Fabricius [*Fa.brish'.e.us*], an old Roman, like Cincinnatus and Curius Dentātus, a type of the rigid purity, frugality, and honesty of the "good old times." Pyrrhus used every effort to corrupt him by bribes, or to terrify him, but in vain. "Excellent Fabricius," cried the Greek, "one might hope to turn the sun from its course as soon as turn Fabricius from the path of duty."

Fabric'ius, an author, whose composition was so obscure that Gil Blas could not comprehend the meaning of a single line of his writings. His poetry was verbose fustian, and his prose a maze of far-fetched expressions and perplexed phrases.

Fabrit'io, a merry soldier, the friend of Captain Jac'omo the woman-hater.—Beaumont and Fletcher, *The Captain* (1613).

Face (1 *syl.*), *alias* "Jeremy," house-servant of Lovewit. During the absence of his master, Face leagues with Subtle (the alchemist) and Dol Common to turn a penny by alchemy, fortune-telling, and magic. Subtle (a beggar who knew something about alchemy) was discovered by Face near Pye Corner. Assuming the philosopher's garb and wand, he called himself "doctor;" Face, arrogating the title of "captain," touted for dupes; while Dol Common kept the house, and aided the other two in their general scheme of deception. On the unexpected return of Lovewit, the whole thing blew up, but Face was forgiven, and continued in his place as house-servant.—Ben Jonson, *The Alchemist* (1619).

Facto'tum (*Johannes*), one employed to do all sorts of work for another; one in whom another confides for all the odds and ends of his household management or business.

He is an absolute Johannes Factotum, at least in his own conceit.—Greene, *Groat's-worth of Wit* (1692).

Faddle (*William*), a "fellow made up of knavery and noise, with scandal for wit and impudence for raillery. He was so needy that the very devil might have bought him for a guinea." Sir Charles Raymond says to him:

"Thy life is a disgrace to humanity, A foolish prodigality makes thee needy; need makes thee vicious; and both make thee contemptible. Thy wit is prostituted to slander and buffoonery; and thy judgment, if thou hast any, to meanness and villainy. Thy betters, that laugh with thee, laugh at thee; and all the varieties of thy life are but pitiful rewards and painful abuses."—Ed. Moore, *The Foundling,* iv. 2 (1748).

Fa'dha (*Al*), Mahomet's silver cuirass.

Fad'ladeen, the great nazir' or chamberlain of Aurungze'bê's harem. He criticises the tales told to Lalla Rookh by a young poet on her way to Delhi, and great was his mortification to find that the poet was the young king his master.

Fadladeen was a judge of everything, from the pencilling of a Circassian's eyelids to the deepest questions of science and literature; from the mixture of a conserve of rose leaves to the composition of an epic poem.—T. Moore, *Lalla Rookh* (1817).

Fadladin'ida, wife of King Chrononhotonthologos. While the king is alive she falls in love with the captive king of the Antip'odês, and at the death of the king, when two suitors arise, she says, "Well, gentlemen, to make matters easy, I'll take you both."—H. Cary, *Chrononhotonthologos* (a burlesque).

Faëry Queen, a metrical romance, in six books, of twelve cantos each, by Edmund Spenser (*incomplete*).

Book I. THE RED CROSS KNIGHT, *the spirit of Christianity*, or the victory of holiness over sin (1590).

II. THE LEGEND OF SIR GUYON, *the golden mean* (1590).

III. THE LEGEND OF BRITOMARTIS, *chaste love.* Britomartis is Diana or Queen Elizabeth (1590).

IV. CAMBEL AND TRIAMOND, *fidelity* (1596).

V. THE LEGEND OF SIR AR'TEGAL, *justice* (1596).

VI. THE LEGEND OF SIR CALIDORE, *courtesy* (1596).

⁂ Sometimes bk. vii., called *Mutability*, is added; but only fragments of this book exist.

Fafnis, the dragon with which Sigurd fights.—*Sigurd the Horny* (a German romance based on a Norse legend).

Fag, the lying servant of Captain Absolute. He "wears his master's wit, as he does his lace, at second hand."—Sheridan, *The Rivals* (1775).

Faggot (*Nicholas*), clerk to Matthew Foxley, the magistrate who examined Darsie Latimer (*i. e.* Sir Arthur Darsie Redgauntlet) after he had been attacked by rioters.—Sir W. Scott, *Redgauntlet* (time, George III.).

Faggots and Faggots (*Il y a fagots et fagots*), all things of the same sort are not equal in quality. In Molière's *Le Médecin Malgré Lui*, Sganarelle wants to show that his faggots are better than those of other persons, and cries out "Ay! but those faggots are not equal to mine."

> Il est vrai, messieurs, que je suis le premier homme du monde pour faire des fagots . . . Je n'y épargne aucune chose, et les fais d'une facon qu'il n'y a rien a dire . . . Il y a fagots, et fagots.—Act i. 6 (1666).

Fagin, an old Jew, who employs a gang of thieves, chiefly boys. These boys he teaches to pick pockets and pilfer adroitly. Fagin assumes a most suave and fawning manner, but is malicious, grasping, and full of cruelty.—C. Dickens, *Oliver Twist* (1837).

Fainall, cousin by marriage to Sir Wilful Witwould. He married a young, wealthy, and handsome widow, but the two were cat and dog to each other. The great aim of Fainall was to get into his possession the estates of his wife (settled on herself "in trust to Edward Mirabell"), but in this he failed. In outward semblance, Fainall was plausible enough, but he was a goodly apple rotten at the core, false to his friends, faithless to his wife, overreaching, and deceitful.

Mrs. Fainall. Her first husband was Languish, son of Lady Wishford. Her second husband she both despised and detested.—W. Congreve, *The Way of the World* (1700).

Fainaso'lis, daughter of Craca's king (*the Shetland Isles*). When Fingal was quite a young man, she fled to him for protection against Sora, but scarcely had he promised to take up her cause, when Sora landed, drew the bow, and she fell. Fingal said to Sora, "Unerring is thy hand, O Sora, but feeble was the foe." He then attacked the invader, and Sora fell.—Ossian, *Fingal*, iii.

Faint Heart Never Won Fair Lady, a line in a ballad written to the "Berkshire Lady," a Miss Frances Kendrick, daughter of Sir William Kendrick, second baronet. Sir William's father was created baronet by Charles II. The wooer was a Mr. Child, son of a brewer at Abingdon, to whom the lady sent a challenge.

> Having read this strange relation,
> He was in a consternation;
> But, advising with a friend,
> He persuades him to attend:
> "Be of courage and make ready,
> Faint heart never won fair lady."
> *Quarterly Review*, cvi. 205–245.

Faint Heart never Won Fair Lady, name of a *petit comédie* brought out by Mde. Vestris at the Olympic. Mde. Vestris herself performed the part of the "fair lady."

Fair Penitent (*The*) a tragedy by Rowe (1703). Calista was daughter of Lord Sciol′to (3 *syl.*), and bride of Lord Al′tamont. It was discovered on the wedding-day that she had been seduced by Lotha′rio. This led to a duel between the bridegroom and the libertine, in which Lothario was killed; a street riot ensued, in which Sciolto receives his death-wound; and Calista, "the fair penitent," stabbed herself. The drama is a mere *réchauffé* of Massinger's *Fatal Dowry*.

Fairbrother (*Mr.*), counsel of Effie Deans at the trial.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Fairfax (*Thomas, lord*), father of the duchess of Buckingham.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Fairfax (*Rutherford*). Young man born of a line of brave men, who is conscious that early petting at home and a foreign education have developed physical cowardice. On his way home from England he falls into the hands of desperadoes who force him to fire a pistol at a bound man. The lad is almost fainting, and swoons with pain and horror when the deed is, as he thinks, done. His father believes him a coward, and the sense of this and a loving woman's trust in him, nerve him to deeds of endurance and valor that clear his record triumphantly.—Octave Thanet, *Expiation* (1890).

Fairfield, the miller, and father of Patty "the maid of the mill." An honest, straightforward man, grateful and modest. —Bickerstaff, *The Maid of the Mill* (1647).

Fairford (*Mr. Alexander* or *Saunders*), a lawyer.

Allan Fairford, a young barrister, son of Saunders, and a friend of Darsie Latimer. He marries Lilias Redgauntlet, sister of Sir Arthur Darsie Redgauntlet, called "Darsie Latimer."

Peter Fairford, Allan's cousin.—Sir W. Scott, *Redgauntlet* (time, George III.).

Fairleigh (*Frank*), the pseudonym of F. E. Smedley, editor of Sharpe's *London Magazine* (1848, 1849). It was in this magazine that Smedley's two novels, *Frank Fairleigh* and *Louis Arundel* were first published.

Fairlimb, sister of Bitelas, and daughter of Rukenaw the ape, in the beast-epic called *Reynard the Fox* (1498).

Fair Maid of Perth. Heroine of Scott's novel of same name.

Fair′scrieve (2 *syl.*), clerk of Mr. James Middleburgh, a magistrate of Edinburgh. —Sir W. Scott, *Heart of Midlothian* (time, George II.).

Fairservice (*Mr.*), a magistrate's clerk. —Sir W. Scott, *Heart of Midlothian* (time, George II.).

Fairservice (*Andrew*), the humorous Scotch gardener of Sir Hildebrand Osbaldistone, of Osbaldistone Hall.—Sir W. Scott, *Rob Roy* (time, George I.).

> Overflowing with a humor as peculiar in its way as the humors of Andrew Fairservice.—*London Athenæum.*

Fairstar (*Princess*), daughter of Queen Blon'dina (who had at one birth two boys and a girl, all "with stars on their foreheads, and a chain of gold about their necks"). On the same day, Blondina's sister Brunetta (wife of the king's brother) had a son, afterwards called Cherry. The queen-mother, wishing to destroy these four children, ordered Fein'tisa to strangle them, but Feintisa sent them adrift in a boat, and told the queen-mother they were gone. It so happened that the boat was seen by a corsair, who brought the children to his wife Cor'sina to bring up. The corsair soon grew immensely rich, because every time the hair of these children was combed, jewels fell from their heads. When grown up, these castaways went to the land of their royal father and his brother, but Cherry was for a while employed in getting for Fairstar (1) *The dancing water*, which had the gift of imparting beauty; (2) *The singing apple*, which had the gift of imparting wit; and (3) *The green bird*, which could reveal all secrets. By this bird the story of their birth was made known, and Fairstar married her cousin Cherry.—Comtesse D'Aunoy, *Fairy Tales* ("Princess Fairstar," 1682).

⁂ This tale is borrowed from the fairy tales of Straparola, the Milanese (1550).

Faith (*Brown*), wife of Goodman Brown. He sees her in his fantasy of the witches' revel in the forest, and calls to her to "look up to heaven."—Hawthorne, *Mosses from an Old Manse* (1854).

Faith (*Derrick*). A beautiful, unsophisticated girl, whose accomplished tutor instructs her in belles lettres, natural philosophy, religion and love. He becomes a clergyman and she marries him.—Susan Warner, *Say and Seal* (1860).

Faith Gartney. A city girl whose parents remove to the country before she has an opportunity to enter society. She is partially betrothed to Paul Rushleigh, but under the influence of nature, and association with an older and nobler man, outgrows her early lover, and marries Roger Armstrong.—A. D. T. Whitney, *Faith Gartney's Girlhood* (1863).

Faithful, a companion of Christian in his walk to the Celestial City. Both were seized at Vanity Fair, and Faithful, being burnt to death, was taken to heaven, in a chariot of fire.—Bunyan, *Pilgrim's Progress*, i. (1678).

Faithful (*Jacob*), the title and hero of a sea tale, by Captain Marryat (1835).

Faithful (*Father of the*), Abraham.—*Rom.* iv.; *Gal.* iii. 6–9.

Faithful Shepherdess (*The*), a pastoral drama by John Fletcher (1610). The "faithful shepherdess" is Clor'in, whose lover was dead. Faithful to his memory, Clorin retired from the busy world, employing her time in works of humanity, such as healing the sick, exorcising the bewitched, and comforting the afflicted.

(A part of Milton's *Comus* is almost a verbal transcript of the pastoral.)

Fakar (*Dhu'l*), Mahomet's scimitar.

Fakenham Ghost (*The*). An old woman, walking to Fakenham, had to cross the churchyard after nightfall. She heard a short, quick step behind, and looking round saw what she fancied to be a four-footed monster. On she ran, faster and faster, and on came the pattering footfalls behind. She gained the churchyard gate and pushed it open, but, ah! "the monster" also passed through. Every moment she expected it would leap upon her back. She reached her cottage door and fainted. Out came her husband with a lantern, saw the "sprite," which was no other than the foal of a donkey, that had strayed into the park and followed the ancient dame to her cottage door.

> And many a laugh went through the vale.
> And some conviction, too;
> Each thought some other goblin tale
> Perhaps was just as true.
> R. Bloomfield, *The Fakenham Ghost* (a fact).

Falcon. Wm. Morris tells us that whoso watched a certain falcon for seven days and seven nights without sleeping, should have his first wish granted by a fay. A certain king accomplished the watching, and wished to have the fay's love. His wish was granted, but it proved his ruin.—*The Earthly Paradise* ("July")

Falconer (*Mr.*), laird of Balmawhapple, a friend of the old baron of Bradwardine.—Sir W. Scott, *Waverley* (time, George II.).

Falconer (*Major*), brother of Lady Bothwell.—Sir W. Scott, *Aunt Margaret's Mirror* (time, William III.).

Falconer (*Edmund*), the *nom de plume* of Edmund O'Rourke, author of *Extremes or Men of the day* (a comedy, 1859).

Falie'ro (*Marino*), the doge of Venice, an old man who married a young wife named Angioli'na (3 *syl.*). At a banquet, Michel Steno, a young patrician, grossly insulted some of the ladies, and was, by the order of the doge, turned out of the house. In revenge, Steno placarded the doge's chair with some scurrilous verses upon the young dogaressa, and Faliero referred the matter to "the Forty." The council sentenced Steno to two months' imprisonment, and the doge deemed this punishment so inadequate to the offence, that he looked upon it as a personal insult, and headed a conspiracy to cut off, root and branch, the whole Venetian nobility. The project being discovered, Faliero was put to death (1355), at the age of 76, and his picture removed from the gallery of his brother doges.—Byron, *Marino Faliero.*

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